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CATALOGUE

OF THE

PICTURES, MINIATURES,

AND

ART BOOKS,

COLLECTED DURING THE LAST FIFTY YEARS

BY

HENRY GEORGE BOHN.

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1884

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1884.

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PREFACE.

Some fifty years ago I became an earnest collector of the Fine Arts, beginning with choice specimens of Pottery and Porcelain—to which I had paid great attention—at the same time buying Pictures. I had previously, during several years' travel in Germany and France, acquired a tolerable knowledge of the subject.

Later on Miniatures claimed my especial attention, as they seemed to be selling at very low prices, in consequence of the rising influence of photography.

In 1875-8 I parted with my Pottery and Porcelain, &c., which was catalogued and sold by Messrs. Christie, Manson, and Woods, and produced some twenty-five thousand pounds. I had no further intention of selling anything, and certainly not of undertaking a catalogue; but several intimate friends pressed me so urgently, that at last I yielded, and—deep in my eighty-ninth year—I have found it a very trying task; one, indeed, which I could not possibly have performed without the valuable assistance of my dear daughter, Mrs. F. K. Munton, wife of my solicitor.

The great trouble has been in identifying the Miniatures with the auction catalogues and invoices, inasmuch as I had never taken any proper measures for doing so. Even now I have been obliged to leave many portraits unnamed; some of them the best in the collection. A slight index of leading names will be added, so as to bring important historical characters together.

The edition is extremely limited, and quite insufficient to gratify more than a very small number of my friends.

HENRY G. BOHN.

TWICKENHAM, S.W.
August, 1884.

NOTE.

The foregoing Preface was penned by my father in his own handwriting a few days before he died; indeed, the proof was only corrected on the Monday prior to his death, which occurred on Friday, 22 August, 1884. I have endeavoured in the following pages to carry out his unfulfilled intention as regards the index to portraits.

I believe it was in contemplation, sooner or later, to extend the Catalogue so as to comprise the several Marble, Buhl, and Marqueterie tables, together with some two or three hundred specimens of Old China, reserved from time to time for decorative purposes. As, however, my father only expressly desired me to compile the index, I leave all else to Messrs. Christie, who will probably sell the whole Collection in the coming spring.

ELIZABETH MUNTON.

WILLESDEN, N.W.
November, 1884.

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NOTE ON AUCTION SALE.

A public sale of the pictures, miniatures, &c., comprised in this catalogue took place at the auction rooms of Messrs. CHRISTIE, MANSON, & WOODS, in the month of March, 1885. There were 1621 lots, besides the Art books. The highest price obtained for a single lot was £257 5*s.*, and the entire sale realised close upon Twenty Thousand Pounds. The uncatalogued *objets d'art*, alluded to in the supplementary preface, were not offered for sale, the family intending to retain same for the present.

The auction attracted considerable attention. Some experienced art collectors were of opinion that the prices realised were fairly good, whilst others regarded the result as very disappointing. Having regard, however, to the marked depreciation in prices at subsequent auctions of art property during the 1885 season, there would seem to be no substantial ground for treating the general result of the sale as unsatisfactory.

There were extraordinary anomalies, some articles fetching less than one-tenth of their original cost, whilst many fetched ten times as much, and, in one instance, thirty times as much as the original cost.

Whilst the sale was proceeding, many misleading statements were circulated in regard to the pictures, and the artists' names under which they were sold; some writers even implying that the deceased had fancifully changed the names. In justice to his memory, it was thought desirable to analyse and compare a few of the Lots (see next page) with the original invoices or other memoranda in the family possession, showing not only the prices given by the deceased, but in most instances the source through which the pictures were obtained, and the artists' names *as bought and as recently sold.* In point of fact it seems that the greatest depreciation of prices was in respect of pictures bought at the best-known sale rooms, and if the articles were wrongly described in the present catalogue the fault lay in their being erroneously designated when the deceased originally acquired them.

FIFTY LOTS SELLING AT PRICES LARGELY BELOW THE ORIGINAL COST

No. of Lot in Auction Catalogue.	Page in this Volume.	Artist, bought and sold as.	Where bought.	Date bought.	Prices paid.			Prices realised in 1885.		
					£	s.	d.	£	s.	d.
3	21	Boucher	Phillips's	1873	25	4	0	4	0	0
9	35	Claude Lorraine	Christie's	1875	25	0	0	10	10	0
18	62	Fragonard	Christie's	1881	31	10	0	13	13	0
27	103	Lancret	Phillips's	1869	40	19	0	13	13	0
33	107	Le Clerc	Christie's	1868	223	13	0	105	0	0
37	109	Le Sueur	Unknown	Unknown	25	0	0	7	7	0
44	150	Pater	Phillips's	1865	23	0	0	8	18	6
47	151	Pater	Robinson's	1878	25	0	0	6	6	0
58	212	Vernet	Puttick's	1876	25	0	0	11	11	0
59	212	Vernet	Christie's	1882	28	0	0	10	10	0
61	217	Watteau	Robinson's	1869	168	0	0	50	8	0
63	218	Watteau	Christie's	1866	67	4	0	6	6	0
66	218	Watteau	Phillips's	1865	110	0	0	52	10	0
75	1	Albano	Christie's	1878	54	0	0	5	15	6
77	4	Fra Angelico	Phillips's	1869	40	19	0	21	0	0
96	32	Caracci	Christie's	1875	15	15	0	4	4	0
101	48	Dolci	Christie's	1878	52	10	0	32	11	0
105	63	Francia	Unknown	Unknown	89	5	0	22	1	0
106	63	Francia	Christie's	1872	39	18	0	10	10	0
128	106	Lauri	Christie's	1878	39	18	0	12	12	0
132	117	Maratti	Phillips's	1869	34	13	0	8	18	6
136	119	Masaccio	Christie's	1860	53	11	0	7	7	0
141	169	Raffaelle	Christie's	1878	120	15	0	22	1	0
143	170	Raffaelle	Christie's	1872	45	3	0	10	10	0
147	174	Salvata Rosa	Christie's	1876	49	7	0	15	15	0
148	175	Salvata Rosa	Christie's	1876	52	10	0	15	4	6
149	175	Salvata Rosa	Christie's	1860	18	7	6	1	1	0
152	181	Sassoferrato	Christie's	1869	26	5	0	10	10	0
153	182	Schidono	Christie's	1878	27	6	0	4	14	6
164	209	De Vargas	Christie's	1872	40	19	0	7	17	6
187	15	Berghem	Christie's	1877	42	0	0	26	15	6
227	45	Cuyp	Christie's	1873	49	7	0	12	12	0
239	56	Elsheimer	Christie's	1867	63	0	0	4	14	6
252	64	Old Francks	Christie's	1872	39	18	0	16	5	6
276	86	Van der Heyden	Phillips's	1865	73	10	0	38	17	0
285	93	Van Huysum	Christie's	1861	115	10	0	60	18	0
328	127	Mommers	Phillips's	1862	24	0	0	10	10	0
355	143	Netscher	Christie's	1880	52	10	0	26	5	0
423	200	Van Tol	Christie's	1878	66	6	0	14	14	0
464	2	Aldegrever	Christie's	1879	46	4	0	24	3	0
470	42	Cranach	Christie's	1873	34	13	0	18	7	6
479	53	Dürer	Christie's	1844	28	17	0	11	0	6
492	84	Hemling	Christie's	1876	73	10	0	40	19	0
512	147	Van Orley	Christie's	1877	28	7	0	10	10	0
600	248	Hoskins	Christie's	1874	33	0	0	10	10	0
611	251	Cooper	Phillips's	1862	12	12	0	1	12	0
1059	307	Kugler	Christie's	1867	18	0	0	6	5	0
1376	137	Murillo	Christie's	1864	39	18	0	2	12	6
1507	113	Linnell Senr.	Christie's	1879	43	1	0	15	15	0
1618	211	Verboeckhoven	Christie's	1866	42	0	0	26	5	0

FIFTY LOTS SELLING LARGELY IN ADVANCE OF THE ORIGINAL COST.

No. of Lot in Auction Catalogue.	Page in this Volume.	Artist, bought and sold as.	Where bought.	Date bought.	Prices paid.			Prices realized in 1885.		
					£	s.	d.	£	s.	d.
28	103	Lancret	Christie's	1872	9	0	0	29	8	0
29	104	Lancret	Christie's	1861	10	10	0	30	9	0
34	139	Le Nain	Phillips's	1862	13	13	0	52	10	0
60	219	Watteau	Phillips's	1869	32	11	0	81	18	0
65	218	Watteau	Christie's	1869	35	10	0	136	10	0
93	30	Canaletti	Christie's	1882	37	16	0	89	5	0
113	70	Giorgione	Christie's	1872	73	10	0	115	10	0
115	71	Giottino	Christie's	1860	10	10	0	35	14	0
191	16	De Beyer	Phillips's	1869	26	0	0	52	10	0
247	60	Ferg	Christie's	1861	14	0	0	31	10	0
248	60	Ferg	Christie's	1865	20	0	0	54	12	0
278	86	Van der Heyden	Phillips's	1873	21	0	0	42	0	0
279	86	Van der Heyden	Christie's	1865	22	11	6	39	18	0
324	125	Mieris (F.)	Sotheby's	1882	13	2	6	31	10	0
325	125	Mieris (W.)	Christie's	1861	15	4	6	32	11	0
358	147	Van Ostade	Phillips's	1863	8	18	6	45	3	0
360	148	Ouwater	Foster's	1877	10	10	0	48	6	0
428	210	Van de Velde	Christie's	1864	34	13	0	63	0	0
439	215	De Voys	Christie's	1866	10	0	0	31	10	0
450	228	Wouvermans	Christie's	1872	31	10	0	84	0	0
499	110	Van Leyden	Foster's	1869	55	13	0	131	5	0
508	116	Mabeuse	Christie's	1877	55	13	0	257	5	0
510	117	Mabeuse	Phillips's	1862	15	15	0	45	3	0
542	238	Oliver	Christie's	1861	4	15	0	32	11	0
608	250	Ross	Christie's	1860	21	0	0	38	17	0
621	252	Unknown	Christie's	1864	12	12	0	44	2	0
817	276	Cosway	Christie's	1868	12	15	0	63	0	0
820	277	Courtois	Phillips's	1862	17	17	0	44	2	0
823	277	Cosway	Christie's	1871	9	16	0	46	14	6
831	278	Petitot	Phillips's	1861	8	12	0	60	0	0
840	279	Cosway	Christie's	1868	12	1	6	42	0	0
900	287	Nattier	Phillips's	1862	15	0	0	46	4	0
958	294	Unknown	Christie's	1860	1	11	6	23	2	0
984	298	Hall	Christie's	1865	3	15	0	108	3	0
988	298	De Mailly	Phillips's	1861	9	0	0	32	11	0
1037	304	Unknown	Christie's	1865	4	0	0	22	1	0
1067	308	Seyre	Christie's	1867	6	0	0	29	8	0
1105	314	Essex	Christie's	1866	56	10	0	106	1	0
1182	250	Bone	Christie's	1866	89	5	0	215	5	0
1192	243	Bone	Christie's	1862	16	0	0	40	19	0
1346	91	Holbein	Christie's	1865	17	10	0	44	2	0
1420	35	Cleveley	Foster's	1879	22	11	6	89	5	0
1465	61	Fielding	Unknown	1850	10	10	0	49	7	0
1517	115	De Loutherbourg	Foster's	1879	15	4	6	40	19	0
1519	129	Morland	Christie's	1862	33	12	0	73	10	0
1542	134	Morland	Christie's	1878	25	4	0	52	10	0
1547	136	Müller	Sotheby's	1882	13	2	6	32	11	0
1558	143	Nollekens	Christie's	1878	16	16	0	34	13	0
1578	190	Stark	Christie's	1861	8	8	0	36	15	0
1611	226	Wilson	Brighton	1879	20	0	0	45	3	0

CATALOGUE OF THE PICTURES

AT

NORTH END HOUSE, TWICKENHAM.

FRANCESCO ALBANO.

Born at Bologna in 1578, died there in 1660. This admired painter, called by Lanzi the Anacreon of Painting, was fellow-student and intimate friend of Guido and Domenichino, and all three subsequently became contemporary students at the school of Annibale Carracci. *Bolognese School.*

THE APOTHEOSIS OF THE MAGDALEN. Seven figures.

Canvas—16½ *in. by* 11½. *From the Novar Collection, Christie's, June* 1, 1878. 54*l.*

MARIOTTO ALBERTINELLI.

Born at Florence in 1475, died in 1520. Pupil of Cosimo Rosselli, and fellow-student with Fra Bartolommeo di San Marco. "His works, according to Bryan and Nagler, are held in considerable estimation in Italy, and are rare even in Florence." *Tuscan School.*

FLAGELLATION OF OUR SAVIOUR, with numerous figures.

Panel, circular—15½ *in.*

HENRY ALDEGREVER.

This celebrated Artist was born at Soest in Westphalia in 1502, died 1562 or later. He was one of the most proficient of Albert Dürer's pupils, both in painting and engraving. *German School.*

Portrait of John of Leyden in full costume, the famous leader of the Anabaptists of Münster, who in 1533 was hailed as King, and became supreme ruler in the town for two years. He had previously resided for four years in England. In 1535 he was captured, after a six months' siege by the Bishop, and put to death with red-hot pincers, stabbed and mutilated, and then hung up in an iron cage on the tower of the Cathedral Church of St. Lambert, where the cage is still seen. The following elaborate inscription in Westphalian German (*i.e.* platt-deutsch) is in capitals, at foot of the picture—

Johan . van . Leiden . eyn . Köninck . der . Wederdoper .
tho . Monster . waehrhaftich . conterfeit .
Haec . facies . hic . cultus . erat . cum . Septra . tenere .
Rex *etc*, *etc* . Sed beeve tempus ego .
Anno M.D.xxxvi .
Gottes . Macht . ist . Ayn . Cracht .

With this is an engraving of the Portrait, by J. de Wit, but with a different inscription and reversed. The original engraving is a facsimile of the Portrait, signed by Aldegrever, and dated 1536, which is much valued by collectors, and, I believe worth 50*l.* With the present picture is included a Quarto Manuscript of 248 pages of which the title is "John of Leyden, the Prophet King of the Anabaptists of Münster," an historical sketch of the sixteenth century (apparently by John Rees).

Panel—26 *in. by* 18. *Baron Heath's Collection*, *Christie's*, *March 8th*, 1879. 44 *guineas.*

Lot Receiving the Angels. Three richly-dressed figures with an architectural background. Engraved in 1555.

Copper—5 *in. by* 4

JOSEPH WILLIAM ALLEN.

Born at Lambeth in 1803, died 1852. Landscape painter, much in the manner of Patrick Nasmyth ; at one time he painted scenes with Clarkson Stanfield. A leading promoter and Vice-President of the Society of British Artists, Suffolk Street Gallery. *English School.*

A Small Upright Landscape, richly foliaged, with a horseman and two figures on a road.

Panel—9 *in. by* 8.

ALBERT ALTDORFER.

Born at Altdorf in Bavaria in or before 1488, died at Regensburg, 1538. An eminent painter and engraver, regarded as one of the best pupils of Albert Dürer. Highly praised by Lord Lindsay, vol iii., p. 387. *German School.*

Judas Receiving the Price of his Treason. Eight figures within a small frame, with a medallion portrait on each side, within floriated scrolls ; dated 1523 at top.

Panel—6 *in. by* 6, *in a diamond-shaped frame.*

JOST AMMAN.

Born at Zurich in 1539, died at Nürnberg in 1591. Painter and engraver. "His oil paintings," says *Nagler*, "are highly esteemed, and rarely met with." *German School.*

Portrait of a Lady Abbess, with her hands clasped in prayer, a missal in red binding, an hour-glass, and a death's head before her ; a landscape background.

Panel—10 *in. by* 8. *Lord Willoughby de Eresby, May 1st,* 1865. 10*l.*

HENRY ANDREWS.

Born about 1810, died November 30th, 1868. A subject-painter of considerable talent, generally in the style of Watteau, but he was unfortunately too much in the hands of unscrupulous dealers. It is

said of him that he once painted a picture in the style of Wouvermans so closely as to deceive an eminent connoisseur, and he had to prove it was his work by showing his signature under the frame.

A Garden Scene with a Fountain, and sporting dogs reposing, the principal figures being a French lady on a white horse with a hawk on her shoulder, and her attendant, on a brown horse, with cap in one hand and a glass of wine in the other, making his obeisance to her.

Panel—9 *in. by* 8.

FRA ANGELICO DA FIESOLE.

Born at Vicchio, near Florence, in 1387, and in 1407 joined the Order of the Predicants at *Fiesole*, whence he acquired his surname, died at Rome, 1455. For an account of this extraordinary artist, see Lord Lindsay, letter vi., Lanzi, vol. i., and Vasari. *Florentine School.*

The Crucifixion and Taking Down from the Cross, and the Entombment, with numerous figures and soldiers, exquisitely painted on gold ground. A diptych in a richly-carved and gilt case.

A choice and beautiful example of this great Christian painter, whom Lord Lindsay calls "the especial voice and exponent in painting of that religious rapture or ecstasy produced by the action of Spirit, or of the moral principle, on Sense through the medium of the Imagination, and which finds but an insufficient expression even in poetry."

Panel—Each painting 15½ *in. by* 10½. *Phillips's, May* 11*th*, 1869, *Augustus Stevens.* 40*l.* 19*s. Reported to have been bought in Italy by Marshal Soult.*

The Virgin and Child. The Virgin in a light blue robe richly gilt, the child in an amber dress enriched with gold, the background a curtain spangled with gold ornaments.

Panel—16½ *in. by* 11.

FRA ANGELICO—*continued.*

A Procession of Choristers, consisting of fifteen youthful figures in rich costume, exquisitely painted on a gold ground within a floriated circle, probably the chief miniature of a large Choral Service, forming the letter O.

Vellum—8½ *in. by* 8½, *in square frame, glazed. From the Woodburn Collection.*

PETER ANGELIS.

Born at Dunkirk in 1685, died at Rennes, in Bretagne, 1734. He came to England in 1712, and met with great encouragement, remaining here for sixteen years. "His style," says Bryan, "is a mixture of Teniers and Watteau, with more grace than the former, and more nature than the latter." *Flemish School of French character.*

A Fruit and Vegetable Market. A seated female figure in foreground, a gardener with a basket of fruit and flowers in his hand.—Signed, P. Angelis, 1726.

Panel—20¼ *in. by* 17.

A Fish Stall, with a variety of fish and lobsters on a board in front, and a basket of oysters, etc., on the floor; with a female bargaining with the salesman for a lobster.—Signed, P. Angelis, 1725.

Panel—20¼ *in. by* 17, *a companion to the preceding picture.*

This pair appears to have come from the Earl of Derby's Collection, who bought them (according to *Meyer*) at an auction in 1842.

SOPHONISBA ANGUISCIOLA.

Born at Cremona, 1533—35, died at Genoa in 1626. A distinguished portrait-paintress. *Cremonese School.*

Portrait of Herself, a full-sized three-quarter length, probably in her twenty-fifth year, clad in rich costume, her

SOPHONISBA ANGUISCIOLA—*continued.*

right hand resting on a book, near a vase of flowers, her left holding gloves and a handkerchief, exquisitely painted with the finish of a miniature.

Said to be the Portrait sold by auction at the dispersion of the Galerie Thibandeau, Paris, 1857, for between five and six hundred francs. All art critics and biographers, from Vasari to the present time, agree in extolling the works of this celebrated portrait-paintress. Examples are very rare. *Siret* and *Nagler* say, "very rare even in Italy, where they are much valued," the chief being in Madrid, where she was invited by Philip the Second, and during her long residence there immensely appreciated.

Canvas—3 ft. by 2 ft. 5 in. Formerly in the Watson Taylor Collection, where it sold for 26l. 5s.

GEORGE ARMFIELD.

Born April 12th, 1811, still living and in the enjoyment of good health. He was apprenticed when fourteen years of age to a trading firm in the City of London, but he did not like the trade, and with the advice and assistance of an artistic member of the firm, who perceiving that the boy had a pronounced taste for painting, not only gave him colours, but taught him how to mix them; young Armfield thereupon devoted himself assiduously to the department of Art for which he has since become celebrated, and has arrived at excellence by the attentive study of nature and animal life, without any other master. From 1840 to 1869, that is, for thirty years, he exhibited pictures annually at the Royal Academy, the Society of British Artists, and the British Institution, as will be seen by the Catalogues, and always found customers. They were generally small pictures, well drawn and carefully finished, and the prices affixed, as far as the printed evidence tells us, varied according to the number of figures introduced from 18 to 70 guineas. In 1870 the sight of Armfield's right eye began to fail, and he had to undergo an operation, which, however, was so successful, that he was merely reduced to the necessity of temporarily using glasses, and has of late so far recovered that he can now paint without them, and continues to do so. The current report that he is, or was, blind, or has been so, is a fabrication.

A Pair of Cabinet Pictures of Interiors, each with a group of five dogs in the foreground, and dead game, etc., in

GEORGE ARMFIELD—*continued.*

the background, exquisitely painted.—Signed, G. Armfield, 1859.

Copper—7 *in. by* 9. *In glazed frames.*

These firstrate specimens of George Armfield's work were painted expressly, by the agency of Messrs. Jennings & Co., of Cheapside, for my late friend, Mr. Thomas Brown, partner and cashier in the great bookselling firm of Longman & Co. They cost him, he told me, about 20 guineas each. At the sale of his pictures at Christie's, June 4th, 1869, I obtained them at the low price of 18*l.* 18*s.*

An Interior, with Four Dogs, and a Puppy, three of them prominently in the foreground, the others behind with a horn powder flask and other accessories.

7 *in. by* 11. *In glazed frame. Bought of Messrs. Jennings, Armfield's agents.* 15*l.* 15*s.*

A Sporting Dog, with Game alongside Him, and a gun at his back.—Signed, G. Armfield, 1869.

Canvas—10 *in. by* 12. *In glazed frame.*

Two Dogs Coursing a Hare over a green sward; with an old tree in the background.

Canvas—14 *in. by* 14. *A circular picture in square frame.*

The Border of a Richly Foliaged Plantation, with two small dogs in the foreground chasing a hare. A clever early work.

Canvas—9 *in. by* 12.

ARTOIS AND VAN DER MEULEN.

Jacques Artois born at Brussels, 1613, died about 1684. A. F. Van der Meulen born at Brussels, 1634, died at Paris, 1690. *Flemish School.*

A Woody Landscape at Evening, with cattle being driven home by a peasant, a pair of horses with a rider on one, and a dog near him. Highly finished.—Signed, J. Artois.

Panel—11 *in. by* 17.

JOHN ASSELYN.

Born at Antwerp, 1610, died at Amsterdam in 1660. Painter of landscapes, generally with figures and cattle, in the manner of Berghem. His skies and distances are tenderly coloured, and there is generally a charming effect of sunshine in his pictures resembling the warmth of John Both. His pictures are highly esteemed, and worthy a place in the choicest collections, and, according to *Nagler*, sell for high prices in Italy. *Flemish School.*

An Italian River Scene, with massive buildings on the bank, a passage on the river, and a ferry-boat with peasants and cattle preparing to cross.

Canvas—15 *in. by* 21½. *Christie's, Winstanley Collection, May 9th,* 1865. 13*l.* 13*s.*

An Evening Landscape on the Side of a River, with a massive ruined archway, and two peasants driving cattle through it towards a ford. Ships in the distance. Highly finished.

Panel—11 *in. by* 15.

A Ruined Tower and a Lighthouse on the banks of a stream (or the ocean), with a carrier and other figures in front.

Canvas—14 *in. by* 17.

An Upright Landscape, with a horseman on the road, a tower in the distance.

Panel—12 *in. by* 10. *Christie's, Munro of Novar, May 18th,* 1867.

GABRIEL JACQUES DE SAINT AUBIN.

Born at Paris in 1724, died 1780. Brother of the celebrated engraver. Pupil of Boucher.

A Pair of Small, French Landscapes.

LUDOLPH BACKHUYSEN.

Born at Embden, 1631, died 1709. A first-class painter of marine subjects in his mature years. He was a pupil of Albert van Everdingen, the celebrated landscape painter, and afterwards received some instructions in marine painting from Hendrik Dubbels. *Dutch School.*

A Woody Landscape, at the mouth of a river, with ruins of a tower, peasants and goats in the foreground. An early and carefully painted picture, in the manner of his first master, Everdingen.—Signed, L. B., 1656.

Panel—11½ *in. by* 16½.

Four Vessels in a Breeze, on the Dutch Coast. From the Collection of Arthur O. S. Cave, Esq , of Rosbrin Manor, Co. Cork.

Canvas—20 *in. by* 26½. *January 24th*, 1881. 27*l.* 6*s.*

A Sea Piece, with shipping in moonlight, on the Dutch Coast. A cabinet picture, highly finished, in the manner of Wm. van de Velde.

Panel—9 *in. by* 14½. *Christie's, December 11th*, 1875. 16*l.* 16*s.*

THOMAS BAKER.

Of Leamington. Landscape painter, highly esteemed in the Midland Counties, where he chiefly practised. Born 1809, died 1873. He exhibited a View in Warwickshire at the Royal Academy in 1831, Views on the Clyde in 1847, in 1858 a View of Leamington, giving his residence then as Church Street, Leamington.

A View of Stoneleigh Park, Warwickshire, the seat of Lord Leigh, showing cows in the foreground, and a bridge in the distance.—Signed and dated, 1860.

8 *in. by* 10, *glazed.*

Mr. Redgrave is in error as to the death of Thomas Baker, which he gives as 1844. He died in 1873, and his pictures, chiefly of a cabinet size, were sold at Birmingham in November of that year at from 50 to 100 guineas each.

THOMAS BAKER—*continued.*

A Landscape View of the Village of Lilington in Warwickshire, with castle and buildings in the distance.—Signed, T. Baker, 1842.

Canvas—10 *in. by* 12. *Bought, February 25th*, 1865, *at Christie's, Samuel Cartwright, Esq.* 10*l.* 10*s.*

HENRY VAN BALEN.

Born at Antwerp, 1560, died 1632. This distinguished painter, who is ranked by art critics as among the excellent artists of his country, was a pupil of *Adam van Oort*, the master of Rubens. On leaving which School he resided for several years in Italy, where his cabinet pictures were greatly admired and sought for. On his return to Antwerp he became the first instructor of Vandyck. Van Balen's pictures were generally of the cabinet size, with small, undraped figures in groups, illustrating mythological or scriptural subjects, the colouring having much the characteristics of Rubens *Flemish School.*

The Holy Family ; *i.e.* the Virgin, Child, and St. John with an angelic Infant presenting fruit, and Saint Francis looking on. Painted in the manner of Rubens.

Panel—14 *in. by* 18. *Christie's, Matthew Anderson's Collection, June 7th*, 1861. 10*l.* 10*s.*

The Holy Family ; *i.e.* the Virgin, Child, and St. John, with two winged Cherubs, one on a lamb, the other with a staff encircled by a snake ; Joseph in the background.

Copper—6½ *in. by* 9½.

VAN BALEN AND VELVEL BREUGHEL.

The Golden Age. A woody landscape with numerous figures, mostly semi-nude, in various attitudes, surrounded by beasts and animals.

Copper—17 *in. by* 22. *Christie's, June 17th*, 1876, *Lord Beecham.* 9*l.* 19*s.* 6*d.*

JOHN VAN DER BANK.

Born 1693, died 1739. Long resident in this country and much patronised. *English School.*

SANCHO AND THE DUCHESS, with other figures. One of the designs painted by Van der Bank for Lord Carteret's edition of *Don Quixote*, published in 1738. It was engraved by John Van der Gucht, and afterwards used in Jarvis's translation, published 1756 in 2 vols. 4to.

Canvas—16 *in. by* 12.

PIERRE BARBERI.

A skilful worker in Mosaics, pupil of Aguatti, lived long in Italy, where he was much employed by Prince Eugene; afterwards he went to Paris, where he worked for the Emperor Alexander, and many of his mosaics are in the Museum of St. Petersburg. He was alive in 1830.

A COLOURED MOSAIC, of high quality, representing Ruins in Rome. Framed.

6½ *in. by* 8.

BENJAMIN BARKER.

Brother of Thomas; landscape painter much in the manner of the old masters. Born at Bath in 1776, died at Totnes, March 2nd, 1862. He exhibited at the Royal Academy in 1800, 1801, 1810, 1813, and 1821, and at the British Institution. "His works (says Redgrave) have considerable merit."

A PAIR OF ENGLISH COTTAGE LANDSCAPES with a peasant in front of each.

Panel—10 *in. by* 8.

A PAIR OF CABINET LANDSCAPES, with trees, buildings, and cattle.

Panel—6 *in. by* 4½.

THOMAS JONES BARKER.

Son of Thomas, called Barker of Bath, born there in 1815, and still living.

A Pair of Cabinet Pictures, one an open landscape with cattle, horses, and peasants, the other a similar landscape with a cottage, a milkmaid driving a cow, a horse and cart, cattle, &c. Painted in 1854 for Vice-Admiral Lysaght.

Panel—9 *in. by* 12. *Christie's, Admiral Lysaght, April 2nd,* 1860. 8*l.* 8*s.*

FEDERIGO BAROCCIO.

Born at Urbino in 1528, died there in 1612. A painter of religious and sentimental subjects in the manner of Correggio. The Holy Family subjects are considered the happiest of his productions. *Roman School.*

The Head of a Cherub looking down from the clouds. In a richly carved Italian frame.

Canvas—10 *in. by* 8½.

Holy Family; a small picture.

Christie's, November 25th, 1871. 6*l.* 10*s.*

A Pair of Elaborately Carved Italian Frames of the sixteenth century, one of which incloses a picture of the Madonna with the Child on a cushion in her lap, with a saint on each side at the back of her, painted by *Baroccio* on copper; the other, the Madonna and Child, after *Raphael,* painted on porcelain.

8 *in. by* 7.

FRA BARTOLOMEO DE SAN MARCO, i.e. Baccio della Porta.

Born at Savignano, near Florence, in 1469, died in 1517. This eminent painter was a student of the works of Leonardo da Vinci. He became intimate with Raphael in 1504, to whom he gave some instruction, and received some from him in return. He is said to have destroyed all his studies and designs of nude figures at the instance of the unfortunate Savonarola, who was burned by order of Pope Alexander VI. in 1498. *Tuscan School.*

FRA BARTOLOMEO—*continued.*

A Large Bacchanalian Group of Nude Children, numbering fourteen, in fantastic positions.

Panel—17 *in. by* 36. *Christie's, June 4th,* 1859.

The Holy Family, the Virgin, Child, St. John, and Joseph; a miniature picture with a richly enamelled frame, round which are scriptural figures and emblems.

Cardboard—5 *in. by* 4.

J. BARTHELEMY VAN BASSEN.

A distinguished architectural painter, particulars of whom are unknown, but he flourished before and after 1624. Most of his pictures are in England, but there are two esteemed ones in the Berlin Gallery. *Flemish School.*

Interior of the Jesuits' Church, Antwerp, with numerous figures.—Signed and dated, 1613.

Panel—27 *in. by* 14.

An Interior of the Stadt House, Leyden, with several Rubenesque figures promenading or seated, added probably by Van Thulden.—Signed in full and dated, 1625.

Panel—14 *in. by* 20. *Christie's, May 21st,* 1860. 18½ *guineas.*

POMPEO BATTONI.

Born at Lucca in 1702, died at Rome in 1787. "His portraits are remarkable for firmness and neatness of touch, and are clever pictures of their kind."

The Annunciation, represented as an Angel addressing the Virgin, and pointing with her right hand to heaven.

Canvas—28 *in. by* 30.

Santa Margarita, with her usual emblems and indications, her left hand on the head of the dragon.

Canvas—3 *ft. by* 2 *ft.* 6 *in.*

The Magdalen, an enamel.

12 *in. by* 9. *Christie's, Behrens, July* 1, 1861.

LIEUTENANT-COLONEL ROBERT BATTY.

An amateur draughtsman, died in London, November 20th, 1848, aged 59. His industry was great, his works carefully and truthfully drawn, his architecture correct in its proportions and outlines, and his merits as a topographical draughtsman deserve recognition. He edited, with some of his own drawings, *French Scenery*, in 1822, *German Scenery*, 1823, *Scenery of the Rhone, Belgium, and Holland*, 1826, *Hanoverian, Saxon, and Danish Scenery*, 1828, and *Select Views of the Principal Cities of Europe*, 1833.

EDINBURGH CASTLE FROM THE GRASS MARKET, with figures, engraved in Batty's *Select Views of the Cities of Europe*, but there reduced to half the present size. A highly finished cabinet work.

Panel and Oval—7 in. by 11. *Christie's, Batty's Sale, July 9th,* 1864. 10*l.* 10*s.*

CORNELIUS BEGA.

Born at Haarlem in 1620, died there in 1664. Pupil of Abraham Ostade. *Dutch School.*

THE LITTLE HUNCHBACK FIDDLER, with a group of seven figures listening. Painted about 1650.—Signed, C. Bega.

*Panel—*11 *in. by* 9. *Bought in* 1848.

ABRAHAM BEGYN.

Born at the Hague in 1650, died suddenly in 1697. Nagler and Bryan say his excellent landscapes painted in the style of Berghem, and his pictures of that class, are very justly admired, and are held in considerable estimation in Holland. *Dutch School.*

A WOODY LANDSCAPE, with tall trees and three large goats behind green leaves and felled timber. The foreground signed, A. Begyn.

*Canvas—*22½ *in. by* 26. *Sold as Berghem,* 14*l.; notwithstanding the signature.*

GIOVANNI ANTONIO BELTRAFFIO.

An amateur of noble birth. Favourite scholar of Leonardo da Vinci. Born 1467, died 1516, in his forty-ninth year. His works are highly praised by Vasari, Lanzi, and others, and are extremely rare. *Milanese School.*

A Small Life Portrait of a Lady of the Bonfiglioli family of Bologna, very highly finished after the manner of Leonardo da Vinci. An engraved picture in an ancient black frame, richly inlaid with arabesque ornaments of velvet.

Panel—13¼ *in. by* 10½.

NICHOLAS BERGHEM.

Born at Haarlem 1624, died there 1683. This eminent landscape and cattle painter was pupil of John van Goyen and J. B. Weenix. *Dutch School.*

An Italian Landscape, with cattle and figures fording a stream. A wide plain, bounded by a range of flat-topped hills, is intersected by a shallow wending stream washing the base of a mass of rocks surmounted by trees, and a long low-roofed building. The figures, which are a conspicuous feature in the picture, are a peasant woman with a basket of linen on her head, a bag under her arm, and two dogs at her feet, whilst a peasant on horseback, who is driving several cows before him, appears in the act of stopping to converse with the woman, who, from her animated expression, seems to be exchanging a friendly greeting with him.

"This admirable picture," says Mr. J. C. Robinson, "is a singularly clear and lightsome example of the master, and is entirely free from that darkness of tint which time has induced in so many of his precious works. It was evidently painted in his most careful period, while in the full maturity of his powers."

Panel—1 *ft.* 11½ *in. by* 2 *ft.* 3½ *in. Christie's, Robert Napier of Shandon Collection, April* 14*th*, 1877. 42*l.*

GERARD BERKHEYDEN.

Born at Haarlem, 1645, died at Amsterdam, 1693. "His pictures (says Seguier) are drawn almost as tastefully as Van der Heyden's, and are exceedingly clever. He was very happy in the management of light and shade." *Dutch School.*

VIEW OF THE PARLIAMENT HOUSE AT THE HAGUE, with carriages and numerous figures in the courtyard.

Panel—13 *in. by* 18. *Phillips's, Lord Willoughby de Eresby, June 24th,* 1869. 26*l.* 5*s.*

VIEW OF THE STADT HOUSE AT LEYDEN during an *émeute*, with numerous figures.

Panel—15 *in. by* 19. *Christie's, Hon. F. Byng, July 1st,* 1871. 47*l.*

The companion picture, AN ARCHITECTURAL REPRESENTATION OF BUILDINGS IN AMSTERDAM.

Panel—15 *in. by* 19.

JOHN FRANCIS BESCHEY.

Born at Antwerp, 1717, died 1799. Pupil of his brother Balthazar, who was Director of the Antwerp Academy. A distinguished student of Teniers, Pynacker, and Wynants. *Flemish School.*

A SKATING SCENE, with numerous figures, leafless trees in the foreground, and a windmill in the distance.—Signed.

Panel—9 *in. by* 12.

JAN DE BEYER.

Born at Aaron in Switzerland in 1705, died at Cleves about 1770. Studied chiefly at Amsterdam under J. M. Quinkhart, historical painter. "His works," says Nagler, "are highly esteemed in Holland and Flanders, and were always sought after and well paid for." *Dutch School.*

A PAIR OF ARCHITECTURAL AND PICTURESQUE VIEWS IN HOLLAND, one the Mint at Amsterdam, with the adjacent buildings, the other a view of the Orphan House, Gardens, and

JAN DE BEYER—*continued.*

Bridge on the Amstel; both highly finished in the manner of Van der Heyden, and, I believe, engraved.—Signed, J. D. B., 1705.

Panel—12 *in. by* 16. *Phillips's, Lord Willoughby de Eresby, June 24th*, 1869. 26*l.*

EDWARD BIRD, R.A.

A subject painter, born at Wolverhampton, 1772, died at Bristol, 1819. Elected R.A. in 1815, and afterwards appointed historical painter to the Princess Charlotte. Adolphe Siret says of him, "Beaucoup de goût, exécution habile, facilité extraordinaire."

A Cottage Interior, with three figures, one the cottager feeding a little bird on his thumb, while a boy is stirring up food and a child is examining the contents of a wicker basket containing probably a bird's nest.

Canvas—10 *in. by* 8.

B. BLAKE.

Still-life painter, died about 1831. He exhibited at the Royal Academy in 1807, and occasionally there until 1824, when he became one of the founders of the Society of British Artists, and afterwards exhibited only there up to 1830. In his later years he painted little else than dead game and vegetables, which were in general exquisitely finished and very pleasing.

Dead Game, etc., in a Larder, consisting of a pheasant, wild duck, vegetables, bottles, &c. Highly finished.—Signed in full and dated, 1827.

Panel—8 *in. by* 10. *Christie's, Charles Cope, June 8th*, 1872. 15*l.* 15*s.*

Dead Game and Still-Life. A pair of cabinet pictures.

Christie's, Sir George Staunton, March 10th, 1860.

A Large Picture of Dead Game in a Kitchen, with vegetables, a basket of eggs, jugs, and other kitchen utensils, &c. Highly finished and a very fine specimen.

Panel—20 *in. by* 24.

WILLIAM BLAKE.

Born November 28th, 1757, died August 12th, 1827, a spiritualist, artist, and poet; of great celebrity. He made numerous drawings (of which more than two hundred have passed through my hands), but he made few attempts at oil painting. See Gilchrist's life of him, vol. 2, p. 119, *et seq.* I knew him well, and under the direction of my friend, the late John Linnell (who acted as his executor), superintended the removal of his artistic property immediately after his death.

A Miniature Oil Painting on copper of a visionary subject, said to be engraved by him in one of his small volumes. It represents a female figure in apparent conversation with a horse, and pointing with her right hand to a child by her side. With trees in the background.—Signed, B., over the child's head.

$4\frac{1}{4}$ *in. by* $2\frac{3}{4}$. *Bought many years ago at the suggestion of my friend, John Linnell, for* 5*l.*

HENRI DESIRÉ VAN BLARENBERGHE.

Born 1734, died in Paris, 1812. Little is known of this talented artist except that his works are very beautiful and highly finished. *Flemish School.*

Baron Rothschild was an enthusiastic collector of this talented artist's works, and agreed some twenty years ago to give 3,000*l.* to a Paris dealer for a large pair of his pictures, which, however, fell into the sea in transit, and got spoilt. An action was brought for indemnification, and I was the only one who seemed to know anything about the artist, as he is not named in Stanley's Bryan, or any of the usual works of reference, but there is an ample account of him in Jal's *Dictionnaire critique, &c., pour Supplément à tous les Dictionnaires*, Paris, 1872, from which the following is extracted: "Ses peintures très-estimés et très-recherchés par les amateurs de gouaches délicates, fines, spirituellement touchées, et remarquables par le charme de la composition, sont à présent extrêmement rares, et sur le marché ont une valeur vraiment extraordinaire." The last forty or fifty years of Blarenberghe's life were spent in Paris, where he obtained a *Brevet de Peintre* in 1775, but he appears to have found opportunities of painting in Holland, Flanders, Germany,

BLARENBERGHE—*continued.*

and Italy, especially at Rome, where he painted the Entry of the French Ambassador and a View of the Vatican.

He had a son named *Louis Nicholas*, who is said to have been as talented as the father, and worked with him in his latter days. A snuff-box, decorated with a painting by them, sold at the Demidoff sale in 1863 for 11,000 francs, and in later days one painted by the son sold for 6,050 francs.

THE RUINS OF PÆSTUM in a Landscape, with figures in the foreground, mountains in the distance, exquisitely painted "en couleurs gouaches." The picture is surrounded by an elegant Raphaelesque border, evidently by the same hand.

On Cardboard, protected with glass—8½ *in. by* 15½. *Bought privately, cost* 40*l.*

HENRY BONE, R.A., and his sons, HENRY PIERCE BONE, and ROBERT TREWICK BONE.

Enamel painters, whose works, of which I have a great many, are reserved for my Catalogue of Miniatures; with the exception of one very large enamel of Diana and Calisto, after TITIAN, which see under that painter's name.

RICHARD PARKES BONINGTON.

Born at Arnold, near Nottingham, in 1801, died of a brain fever in London in 1828. "His works (says Siret) are deservedly admired and will probably continue to increase in value; they exhibit great originality and a great feeling for colour."

PORTRAIT OF THE CORSAIR (Byron's) in his cap and robes, with an immense scymitar in his hand.

Canvas—18 *in. by* 15. *Christie's, from the Earl of Pembroke's Collection*, 1863.

ALBANIAN FIGURES, about twenty, in a Landscape showing a lofty rock and five ruined columns in the background. A sketch in oils.

Canvas—12½ *in. by* 18. *Christie's, F. Sargent's Collection*, 1860.

JOHN BOTH.

Born at Utrecht in 1610, where he died in 1650. "The celebrated painters, John and Andrew Both, were brothers, and their histories as well as their works are so closely connected that it would be difficult to do justice to either in a separate account. The sympathy of their affections blended itself with the exertion of their talents; and in their work everything was warm, tender, and harmonious." —Bryan. *Dutch School.*

A SUNNY LANDSCAPE, showing an archway through a rock with a muleteer driving a flock of sheep, a dog following.—Signed, J. Both, 1634.

Panel—9 *in. by* 12. *Bought privately of Mr. Dufton of Brighton, November* 1878. 20*l.*

A HILLY LANDSCAPE, with cattle and sheep driven by muleteers.

Panel—9 *in. by* 7.

FRANÇOIS BOUCHER.

Born at Paris in 1704, died there 1770. Scholar of Francis le Moine, and the most admired artist of his time among the Parisians. *French School.*

A PAIR OF LARGE SOPRA-PORTE PICTURES; one representing a Child with Flowers and a Bird; the other a Child playing with a Lap-dog.

Canvas—31 *in. by* 45. *In arched frames. Woolley's Sale.*

PORTRAIT OF HENRIETTA, DUCHESS OF ORLEANS, daughter of the Regent Philip, Duke of Orleans, who died 1723.

Canvas—20 *in. by* 35.

A CABINET LANDSCAPE, showing a cottage in the midst of trees, with figures and sheep in the foreground.—Signed, F. B., 1750.

Canvas—9 *in. by* 13. *Bought of Redfern, Warwick, in* 1845. 20*l.*

FRANÇOIS BOUCHER—*continued.*

A Pastoral Subject of Children Feeding Birds. A small oval picture exquisitely painted, being the original design for a pendule in the antechamber of Louis XVI., now in the Louvre.

Panel—7½ *in. by* 5½. *Phillips's, Brook's Sale, May* 21*st*, 1873. 25*l.* 4*s.*

Four Small Pastoral Landscapes, with love scenes.

Copper—5 *in. by* 4½. *Phillips's, Lord Willoughby de Eresby, June* 24, 1869. 24*l.*

A Pair of Pastoral Subjects of an amatory character.—Signed, and dated 1722.

Copper—5 *in. by* 4.

FRANCIS BOUT and N. BOUDEWYNS.

Natives of Brussels, flourished about the year 1700. These well-known artists usually painted in conjunction—the landscapes by Boudewyns, the figures by Bout. *Flemish School.*

A Pair of Small Circular Landscapes, &c.

Phillips's, February 13*th*, 1863. 8*l.* 8*s.*

A Small Landscape with Figures.

Phillips's, February 13*th*, 1863. 5*l.* 15*s.*

A Verdant Landscape, with water, rocks, and castle in the distance, and horsemen and peasants in the foreground. No indication, perhaps the preceding.

Panel—10 *in. by* 15.

ADRIAN BRAUWER, or BROWER.

Born at Haarlem in 1608, died at Antwerp in 1640. Favourite pupil of Frank Hals at the same time as Adrian Van Ostade. "The

ADRIAN BRAUWER—*continued.*

works of this extraordinary and eccentric artist," says Bryan, "are admirable; they are extremely scarce and are greatly valued for their uncommon excellence." Rubens is said to have been an enthusiastic admirer of his works. *Dutch School.*

INTERIOR OF A CABARET CAFÉ, with three Boors smoking and drinking at a round table.

Panel—6 *in. by* 6. *Christie's, Jas. Hughes Anderson.* 8*l.* 8*s.*

INTERIOR WITH THREE FIGURES, one a Dutch Boor, with tobacco-pipe and cards before him, making love to the waiting-maid; the other a Lad, with a red cap, seated on a four-legged stool in front of them.—Signed in full.

Canvas—15 *in. by* 12. *Glazed. Sotheby's*, 1881. 15*l.* 15*s.*

TWO PEASANTS, one in a drunken condition with an empty pot and glass in his hand, while an old woman is yawning behind him.

Panel—8 *in. by* 6. *Christie's, June* 15*th*, 1881. 17½ *guineas.*

P. L. BOUVIER.

Born at Geneva. A first class Miniature painter.

MINIATURE PORTRAIT of a Lady in undress. A drawing finely executed.

3 *in. by* 2½.

RENIER BRAKENBURG.

Born at Haarlem in 1650, died there in 1702. Pupil of Hendrik Mommers and Bernard Schendel. His better works remind us of Ostade. *Dutch School.*

INTERIOR OF AN INN, with numerous figures of Boors merry-making, some inebriated. Painted much in the manner of

RENIER BRAKENBURG—*continued.*

Jan Steen. Signed with his monogram. *An engraved picture.*

Canvas—16 *in. by* 19½. *Christie's, from the Collection of Baron de Laage, July 6th*, 1865. 42*l.*

An Interior, with Eight Figures, at an Inn, the principal ones being a male and female seated together in amatory conversation, a landlady attending a clerical figure in the background, smoking, and a child seated near an empty bottle in a corner of the foreground.—Signed in full, and dated 1696.

Canvas—13 *in. by* 15½. *Christie's, July 10th*, 1869. 15*l.* 15*s.*

BARTHOLOMEW BREEMBERG.

Born at Utrecht in 1620, died in Italy 1663. A distinguished Landscape painter of the *Dutch School.*

Saint John Preaching in the Wilderness, mounted on a rocky eminence and surrounded by numerous listeners, some on horseback, some in martial costume, in all upwards of 72. "Ce tableau est de la plus grande conséquence tant par la richesse de sa composition que par sa belle touche et son ton couleur. Clair et agréable." A capital specimen. This was sold at Paris, Vente Randon de Boisset, 1777, for 5,019 francs (which, with the French auction duty, would be upwards of 250*l.*).—Signed, B.

Panel—22 *in. by* 30. *Christie's, Lord Scarisbricke, May 24th*, 1861.

A Circular Landscape, with ruins of a tower, castle, etc., an arched terrace on one side, and a distant cottage and cattle on the other. Very highly finished.

Copper—15 *in. Christie's, April 24th*, 1869. 15*l.* 15*s.*

A Landscape with Figures. From the Collection of the late Sir A. W. Calcott.

Christie's, February 22nd, 1862. 5*l.* 15*s.*

QUIRIN VAN BREKELENKAMP.

Birth and death unknown. Flourished, according to Nagler, about 1650—1668. A scholar of Gerard Douw, but his works have more the character of Jan Steen. "His works (says Bryan) are found in the choicest collections in Holland, and are there held in considerable estimation." *Dutch School.*

An Interior with Figures; an elderly female drinking soup, while a youth at a small refreshment table, with clasped hands, appears to be saying grace. A spinning-wheel in the background.

Panel—20 *in. by* 24. *Christie's, Arthur O. S. Cave's Sale, January 22nd*, 1881. 17½ *guineas.*

JOHN BREUGHEL, called VELVEL BREUGHEL.

Born at Brussels in 1565, died there, after a long sojourn in Italy, in 1642, aged 77. *Flemish School.*

Returning from Market. An engraved picture.

Phillips's, Lord Willoughby de Eresby, May 1st, 1865. 12*l.*

A Cottage Landscape, with cottages, Dutch peasants, and trees; a spire in the extreme distance.

Panel—5 *in. by* 7.

A Merry-Making, with numerous figures, some dancing on a meadow in front of a village, with cattle and a driver on one side, and a cart and horse on the other; a church spire in the distance.

Copper—7 *in. by* 9.

A Musical Festival, with numerous figures playing various instruments at the foot of a mountainous landscape, Pegasus flying high above them.

Copper—12 *in. by* 8.

A Landscape with Cavaliers and Figures.

Phillips's, February 12th, 1863. 6*l.* 6*s.*

JOHN BREUGHEL—*continued.*

VIEW OF A VILLAGE IN FLANDERS, with numerous peasants assembled to enjoy the ancient custom of shooting at the Fête of Popinjay. A cabinet gem.

Copper—6 *in. by* 7. *Christie's, G. H. Morland, May* 12*th*, 1866. 11*l.* 10*s.*

A SMALL OVAL LANDSCAPE of a Village by the water-side, with boats and numerous figures.

Panel—6 *in. by* 7.

A CONCERT OF BIRDS, about fifty of all kinds, some of them on a large tree in centre of the picture, others on the ground or on the water.

Copper—8 *in. by* 10. *Christie's, Sir Richard Frederick, Bart., February* 7*th*, 1874. 12*l.* 12*s.*

A VILLAGE SCENE, with a cart drawn by four horses, horsemen, figures, cattle, goats, etc.; a prominent windmill in the background.

Panel—12 *in. by* 14. *Christie's, J. Latty Bickley, February* 14*th*, 1863. 14*l.*

A VILLAGE SCENE on the side of a River, with numerous figures of peasants and children in the foreground, a caravan with a pair of horses and a gentleman on a white horse in the middle ground, a windmill, trees, and boats in the distance.

Copper—12 *in. by* 14½.

A VILLAGE ON A RIVER, with a prominent lighthouse and numerous boats and figures.

Copper—6 *in. by* 9. *Christie's, J. Latty Bickley*, 1863.

The companion to the preceding picture, being a continuation of the village and river scenery, with numerous boats and figures and a jetty.

Copper—6 *in. by* 9.

A VILLAGE SCENE, with tall trees, figures, waggons, and pedestrians. Exquisitely painted.

Copper—7½ *in. by* 10. *Christie's, J. Latty Bickley, February* 14*th*, 1863. 25*l.* 4*s.*

JOHN BREUGHEL—*continued.*

A Dutch Village Scene on a Canal, with waggoners, horses, cattle, woodcutters, and other figures in the foreground.

Panel—16 *in. by* 13.

A Landscape, with tall trees and a hill in the centre, Dutch peasants and cattle in the foreground, a village on one side, and water; boats and a church on the other. Highly finished.

Panel—8 *in. by* 10.

A River Scene, with boats and sailing vessels, a village with trees in the distance, with numerous figures in the foreground.

Copper—10 *in. by* 12. *Phillips's, February 12th*, 1863. 8*l.* 5*s.*

Saint John Preaching in the Wilderness, with numerous figures. A miniature, very highly finished.

Vellum—5½ *in. by* 6½. *Christie's, Lord Cadogan, April 3rd*, 1865. 10*l.* 10*s.*

A Frost Scene.

Phillips's, Lord Willoughby de Eresby, May 1st, 1865. 5*l.* 5*s.*

FREDERICK LEE BRIDELL.

Born at Southampton, November 1831, died in Rome, August 1863. There is a very full account of this artist in Ottley's *Dictionary of Recent and Living Painters*, in which it is said "Mr. Bridell seems to us to occupy a place among British artists only second to Turner."

The Ruined Bridge. Highly praised by Ottley in his *Biographical Dictionary of Painters.*

16½ *in. by* 11½. *Christie's, at the Bridell Sale, May 23rd*, 1865.

Rustic Landscape in the Tyrol, with tall trees, a mountain stream, and peasants.—Signed in full, and dated 1856.

Canvas—14 *in. by* 18. *Christie's, Artist's Sale, February 26th*, 1864. 16*l.* 16*s.*

PAUL BRIL.

Born at Antwerp in 1554, died at Rome in 1626, aged 72. A distinguished Landscape painter of the *Flemish School.*

A River Scene, with the Fable of Latona, the Mother of Apollo and Diana.

Panel—7 *in. by* 10. *Christie's. From the Redleaf Collection. December* 10*th*, 1868. 16*l.*

This seems to have been intended as a companion to the story of Diana and Actæon, which was sold at Sir Samuel Clarke's sale in 1846 for 315*l.*

A Pair of Woody Landscapes, with horsemen, peasants, and cattle.

Copper—7½ *in. by* 10½. *Phillips's, Marquis of Hastings,* 1860. 10*l.*

AGNOLO BRONZINO

Born 1511, died in 1580. An eminent and esteemed Florentine painter, who excelled in Portraits. He was a pupil of Pontormo and a student under Michael Angelo.

Portrait of Lorenzo de Medici.

Christie's, John Harris, March 7th, 1842. 5*l.* 15*s.* 6*d.*

Virgin and Child, attended by two female saints above, and two apostles below. A note on the back, signed by the late Mr. J. O. Smith, the eminent picture dealer in Bond Street, says: "This picture by Bronzino was purchased at Archdeacon Brymer's sale at Bath, and I understood at the time that he brought it from Italy."

Panel—18 *in. by* 13. *Bought privately.* 10*l.* 10*s.*

The Vision of Saint Francis, an angel above playing on a lute, and other figures.

Alabaster—12 *in. by* 9. *Foster's, May* 1872.

CHARLES BROOKING.

Born 1723, died in 1759. An eminent English Marine painter, much extolled by Bryan, Redgrave, and others.

A CALM ON THE SEA-COAST, showing a large three-masted man-of-war in the front, and half-a-dozen vessels in the distance.

Canvas—10½ *in. by* 16.

JOHN BURNET.

Born in Edinburgh, March 20, 1784, died 1868, aged 84. Painter and engraver, of the *English School*, a fellow student with Wilkie, and engraver of the principal of Wilkie's pictures.

A DUTCH DAIRY FARM, a woman milking a cow, a peasant leaning against the stem of a tree, and cattle near a shed.

Panel—14 *in. by* 21. *Christie's, John Allnut, Esq. June* 18*th*, 1863. 22*l.* 1*s.*

HENRY WILLIAM BUNBURY.

Amateur artist and caricaturist, son of Sir William Henry Bunbury, born at Mildenhall, Suffolk, in 1750, died at Keswick in 1811. Highly praised by Sir Joshua Reynolds.

AN OLD MAN ON HORSEBACK, while following a carriage and pair, loses his balance and hat, in front of a dead horse. Painted much in the manner of George Morland. I believe engraved in his *Hints to Bad Horsemen*.

Canvas—18 *in. by* 13½.

BYZANTINE AND EARLY GREEK SCHOOL.

THE VIRGIN AND CHILD enthroned in a golden canopy in the heavens, with numerous figures of saints and angels. An allegorical picture.

Panel—5 *in. by* 4. *Christie's, from Bramhope Manor, February* 10*th*, 1865. 5*l.*

BYZANTINE AND EARLY GREEK SCHOOL—*continued.*

THE DEATH OF THE VIRGIN, with Christ in glory pointing to the corpse, surrounded by numerous figures of saints. Above is the Deity, curiously represented amid a host of angels. With Russian and Greek inscriptions.

Panel—8½ *in. by* 7. *In an elaborately carved frame. Christie's, April* 18*th*, 1864. 8*l.* 10*s.*

PEDRO CAMPANA.

Born at Brussels in 1503, and died there in 1570. He is supposed to have been one of the disciples of Raphael when he was scarcely seventeen. He went early to Spain, where he resided many years and greatly distinguished himself.

THE MAGDALEN, with her hand on her bosom. From Mr. Hoskins's Collection, exhibited at Manchester in 1857.

Panel—23 *in. by* 17. *Christie's, Henry White's Sale.*

JOSEF CAMARON.

Born in Madrid about 1760, his death uncertain, but some time after 1815. A Spanish painter of considerable celebrity, director of the Royal Academy of Fine Arts, and an especial favourite of the king.

THE VIRGIN AND CHILD. A fine painting of the old Valencian School. Sir W. Stirling gives an engraving of a Saint after J. Camaron, representing the Virgin and Angels appearing to Nicolas Factor, and a design entitled, *Effigie del B. Fra Nicolas Factor*, and the present picture is probably by the same artist, whose pictures of The Virgin and Child are very highly praised. See Vol. I. pp. 368 *et seq.* and *Cean Bermudez.*

Panel—22½ *in. by* 17. *Christie's, Earl of Clare's Collection, June* 17*th*, 1864. 12*l.* 12*s.*

ANTONIO CANALETTI.

Born at Venice in 1697, died there in 1768. He was the most famous Venetian painter of the eighteenth century, and was especially distinguished for his perspective and architectural views of Venetian scenery, which are remarkable for their fidelity, clearness of tone, and brilliancy of sunlight. He visited England for two years in 1746-7, and his views of Thames scenery and picturesque spots in its vicinity during that period are highly valued, and show London to great advantage. *Venetian School.*

A Large and Comprehensive View of the Grand Canal, Venice, with the adjacent buildings, and numerous figures.

Canvas—25 *in. by* 34.

This picture formerly belonged to the Marquis of Ailsa, at the sale of whose effects I bought it more than thirty years ago.

A Pair of Views in Venice, the Rialto and St. Mark's, with surrounding buildings, boats, and numerous figures. Rich in colour and highly finished.

Canvas—9½ *in. by* 15. *Christie's*, 1867. 32*l.* 10*s.*

Three Architectural Views of the palaces and buildings in Venice, including St. Mark's Quay, the Doge's Palace, and St. George's Church, with numerous figures.

Canvas—17 *in. by* 13½. *In the original Venetian frames. Ellenborough Sale.* 36 *guineas.*

ALONZO CANO.

Born at Grenada in 1601, died at Madrid in 1667. Pupil of Francesco Pacheco. "Some of the compositions of this master are very grand, and many of his pictures are as delicately finished as Carlo Dolci's." *Spanish School.*

Christ on the Cross, with Mary at the foot sleeping. An oval. Highly finished.

Marble—9 *in. by* 6½.

A Saintly Female praying in a church at the base of a flight of stone steps, while a bishop is caressing a child; an angel flying towards them.

Copper—10 *in. by* 7.

ALONZO CANO—*continued.*

THE ANNUNCIATION. An Angel appearing to the Virgin Mary, a lovely figure, who is praying with her hands clasped, while her head is surrounded by glory; the Almighty, surrounded by numerous angels and seraphs, is represented with a globe in His hand. Very highly finished.

Copper—11 *in. by* 8½.

AN ANGEL IN FLOWING ROBES, with large yellow and crimson wings, holding a child in her left hand and pointing with her right to Heaven; with a circular picture in each of the four corners indicating the life and death of a saint.

Copper—16 *in. by* 12.

SIMONE CANTARINI, called SIMONE DA PESARO.

Born in Pesaro in 1612, died at Mantua, 1648, in his thirty-sixth year. Pupil chiefly of Guido, afterwards studied the works of Raphael at Rome. *Bolognese School.*

THE VIRGIN WITH THE INFANT JESUS IN HER ARMS, who is presenting a staff to St. John, on which is inscribed *Ecce Agnus Dei,* with St. Joseph in the distance.

Copper—13 *in. by* 11. *In a most elaborately carved Italian frame. Bought* 1850. *Waldegrave Collection.* 33*l.* 12*s.*

JAN VANDER CAPELLA, or CAPPELLE.

Born about 1635, period of death unknown. An eminent Dutch painter of Marine subjects and River views, who may be classed among the most celebrated painters in that department, but of whom very little is known. His pictures generally have the character of Wm. Van de Velde or De Vlieger, and many have been brought to England, where their merit has been justly appreciated, and some of them have sold as high as 500*l.*

A CALM OFF THE DUTCH COAST, with vessels and boats. Formerly in the gallery of Wm. Wells, Esq., of Redleaf, at whose sale in 1848 it sold for 325*l.* 10*s.*

Canvas—24 *in. by* 32.

ANNIBALE CARACCI.

Born at Bologna in 1560, died at Rome in 1609. The eminent pupil of Lodovico Caracci. *Bolognese School.*

THE VIRGIN NURSING THE INFANT SAVIOUR. Joseph, with a book in his hand, looking on earnestly, while St. John, with a cross in his hand, is grasping the Virgin's cloak. Highly finished.

Copper—14 *in. by* 11.

LODOVICO CARACCI.

Born in Bologna 1555, died there in 1619. *Bolognese School.*

THE MADONNA AND CHILD, with a group of four angels above blessing them. Highly finished.

Panel—7 *in. by* 5½. *Christie's, December* 11*th*, 1875. 15*l.* 15*s.*

JOHN JAMES CHALON, R.A.

Born in Geneva, 1778, died at Camden Hill, Kensington, 1854. *English School.*

THE INTRUDER REJECTED. A composition of nine figures, full of clever character, apparently illustrating Don Quixote.—Signed in full, J. J. Chalon, and dated 1836.

Canvas—18½ *in. by* 23. *Christie's, March* 11*th*, 1861, *at the sale of his brother Alfred Chalon's effects, after his death.*

A LADY IN A LARGE BLACK HAT AND FEATHERS, the same lady as introduced in his favourite picture, "Getting Up Stairs," for which I bid largely against my friend Gambart without success.

Vellum—7 *in. by* 7. *Christie's, Artist's Sale, March* 11*th*, 1861.

LOUIS CHALON.

Born at Amsterdam in 1687, died there, 1741. Pupil and follower of Griffier. An able painter of Landscapes, chiefly on the Rhine.

THREE LANDSCAPES ON THE BANKS OF THE RHINE, with buildings, trees, and boats.—Signed, L. Chalon, and dated 1739.

Canvas—7 *in. by* 9½.

JEAN BAPTISTE SIMÉON CHARDIN.

Born in Paris, 1699, died there, 1779. A painter of Portraits and *Pièces de Genre.* Pupil of Noel Nicolas Coypel. "Grande vérité d'expression ; naïveté charmante ; coloris frais et agréable ; clair-obscur savant, touche ferme, effet harmonieux et pittoresque." —*Adolphe Siret.* "Depuis quelques années ses tableaux se payent au poids de l'or."—*T. Lejeune. French School.*

A Pair of Ovals, one painted with a garden pic-nic party, the other Blind Man's Buff, with numerous figures.

Panel—5 *in. by* 7½.

A Harbour Scene, with six figures, the principal ones a tall female and a boy by her side, with fish in their hands.

Canvas—15 *in. by* 11½. *Christie's, Lionel Lawson's Sale, February 14th,* 1880. *7l. 17s. 6d.*

Broken Eggs. A smart French Petit-Maître forcing his caresses on a pretty kitchen-maid who has an apron full of eggs which are falling out of it, while a dish of vegetables is upset, and a cat, unobserved, is seizing a bird half plucked, with a swing kettle on the fire, and other kitchen utensils. A highly finished gallery picture.

Canvas—41 *in. by* 34. *Lord Kilmorey's Collection.* 26½ *guineas.*

ALEXANDER CHISHOLM.

Born at Elgin, 1792 or 3, died at Rothesay, 1847. A Portrait and Subject painter, practising chiefly in London between 1818 and 1846.

Shakespeare Before Sir Thomas Lucy for Deer-Stealing, with numerous figures. A highly effective water-colour drawing, with an engraving of it by James Egan, dated 1838.

Panel—13 *in. by* 16.

*** *This picture was formerly sold as being "effectively drawn and coloured by Sir David Wilkie," but though it is worthy of him the engraving disputes the assertion.*

CARLO CIGNANI.

Born at Bologna in 1628, died at Forli in 1719. A distinguished painter of the *Bolognese School.* Pupil of Francesco Albano.

The Assumption of the Virgin, with three heads of angels above. Exquisitely painted.

Copper—11 *in. by* 18. *Christie's, Sir Wm. H. Fielding's Collection, March 3rd,* 1877. 15*l.* 15*s.*

LODOVICO CARDI, called CIGOLI.

Born at Cigoli in Tuscany, 1559, died in 1613. An eminent painter of the *Florentine School.*

Saint Francis Kneeling in Prayer.

Christie's, July 3rd, 1869.

GIOVANNI BAPTISTA CIPRIANI.

Born at Florence, 1727, died at Hammersmith, London 1785. "His drawings are full of graceful invention and fancy; his females are exquisitely elegant, his children unrivalled."—*Redgrave. English School.*

Two Children with a Dove. Circular picture in richly carved frame.

Panel—8¼ *in. Christie's, February 21st,* 1857. 10*l.*

The Virgin seated on a cushion with a dove on her lap, while a nude child is offering it food with his left hand and holding up an olive branch with his right. A circular picture in a richly carved frame to match the preceding.

Panel—8¼ *in.*

CLAUDE DE LORRAINE.

Claude Gelée, called Claude de Lorraine, the most distinguished of landscape painters, was born in Lorraine at a castle on the banks of the Moselle in 1600, and died at Rome in 1682. *French School.*

CLAUDE DE LORRAINE—*continued.*

A LANDSCAPE, with lofty trees, a goatherd and flocks. "A charming picture," as described by Mr. Waagen, *Art Treasures*, vol. ii. p. 294. Engraved in the *Liber Veritatis.*

Canvas—20 *in. by* 17. *Christie's, Wynn Ellis's Collection.* 25*l.*

Christie 28 4-06 lot 132.

SEA PIECES, after Claude. Miniatures.

Christie's, January 28th, 1860.

JOHN CLEVELEY.

Born in London about 1743, died there 1786. A distinguished marine painter, much in the manner of Samuel Scott, under whom, as well as Paul Sandby, he is said to have studied. He exhibited at the Royal Academy in 1770, and afterwards excelled in water-colours, to which he chiefly devoted himself, painting but rarely in oil.

OLD LONDON BRIDGE, with the houses upon it, boats and shipping alongside, and numerous figures.—Signed and dated 1760.

Canvas—17 *in. by* 40. *Foster's, April 2nd,* 1879. 22*l.* 11*s.* 6*d.*

S. D. COLKETT.

A painter of the *Norwich School*, pupil of Old Crome.

AN UPRIGHT LANDSCAPE, with rabbit-shooting. Exhibited at the British Institution, 1829.

Canvas—11 *in. by* 12½.

EVRARD COLEYER.

Born at Leyden. An esteemed painter of still life, only known by his works. Nagler mentions one, dated 1691.

STILL LIFE, a skull alongside an open Dutch book, headed *Beschrey van de Doodt*, an hour-glass, a dial in front, and an

EVRARD COLEYER—*continued.*

engraved portrait of Jo. Cæsar Octavianus Augustus. Highly finished.—Signed Coleyer, and dated, 1687.

Canvas—13 *in. by* 10.

ALFRED CLINT.

Son of George Clint, A.R.A., was born in London, 1807. His principal pictures have been selected from coast scenery, one of which, sold to the late Mr. Bicknell for 40 guineas, fetched 136 guineas at his sale. He began to exhibit at the British Institution about 1830, afterwards at the Royal Academy, and in 1849 was elected a member of the Society of British Artists, of which he became honorary secretary for about ten years.

A FOLKESTONE HARBOUR SCENE, with shipping in a rough sea, intended for a series of Coast Sketches, which, owing to the death of Mr. Bogue, the publisher, was not continued. This picture, which was exhibited at the Royal Academy in 1841, and is mentioned in Ottley's life of him, is accompanied by the beautiful engraving of it by Finden, which is rare.

Canvas—13 *in. by* 19.

FRANCIS CLOUET, see JANET.

GIULIO GEORGIO CLOVIO.

Born at Croatia in 1492, or in 1498, died in 1578. Pupil of Giulio Romano, and a student in the school of Raphael. He studied miniature painting under Girolamo dai Libri. "This distinguished painter had extraordinary ability in designing small figures with a taste, an accuracy, and a firmness, that gave grandeur to miniature painting, qualifications which rank him with the greatest of masters. His works are numerous, and a description of them would fill a large volume."—*Stanley's Bryan.*

THE MARRIAGE OF JOSEPH AND MARY, the latter being a portrait of Beatrice d'Este ; a composition of fifteen figures.

Vellum—6 *in. by* 7½. *Phillips's, December* 17*th,* 1862. 10*l.* 10*s.*

GIULIO GEORGIO CLOVIO—*continued.*

THE LAST JUDGMENT, a grand picture, with an immense number of figures, exquisitely finished in brilliant colours.

Panel, glazed—11½ *in. by* 7½. *Christie's, Theodore Williams*, 1860. 20 *guineas.*

JOHN BAPTIST INNOCENZ COLOMBA.

Born at Arcegno, in Lombardy, 1717, but practised chiefly in Germany, at Munich, Frankfort, and Stuttgard. He was nephew and pupil of the great fresco painter, Luca Anton Columba, decorator for twenty-four years to Prince Eugene of Savoy.

VIEW IN THE ENVIRONS OF ROME, a rich landscape, with a wooden bridge in the distance, an angler, male and female equestrians, and other figures in the foreground.—Signed J. B. I. Colomba.

Canvas—17 *in. by* 21.

JAN TEN COMPE.

Born at Amsterdam 1713, died in or before 1781, some biographers say 1761, others 1789. A highly esteemed painter of architectural views of cities, villages, etc., much in the manner of Berkheyden and Van der Heyden. His pictures have always been in much request, and during his life-time sold at from 300 to 2,000 florins each, according to their size.

VIEW OF THE MOAT AND WALLS OF LEYDEN, with trees and figures. Very highly finished.—Signed in a monogram, J. T. C., and dated 1761.

Panel—13 *in. by* 15.

A VIEW IN THE HAGUE, with trees, buildings, a windmill, cattle, and figures.—Signed in full, and dated 1750.

Panel—10½ *in. by* 14.

JOHN CONSTABLE, R.A.

Landscape painter, born at East Bergholt, in Suffolk, 1776, died in London, 1837. "The works of this painter," says Seguier, "are great ornaments to the English School." *English School.*

JOHN CONSTABLE, R.A.—*continued.*

View near Weymouth, coast of Dorsetshire, with boats and figures. Bought direct from the artist by Mr. W. B. Tiffin, and sold to the late T. Garle, Esq., father-in-law of John Smith, Esq., of Bond Street, who authenticated the picture to me.

Canvas—14 *in. by* 20.

A Landscape, with tall trees in the centre, a brook on one side, and figures of peasants on the other, a spire in the distance.

Canvas—16 *in. by* 21.

RICHARD COOK, R.A.

Born in London, 1784, and died there, March 11th, 1857. Painter chiefly of historical and classical subjects. In 1832 he received the Society of Arts' Gold Medal.

A Pair of Classical Compositions, one representing a female on her knees appealing to the Roman emperor; the other embracing the emperor, who is seated on a couch, with figures looking on.

Panel—5 *in. by* 4.

EDWARD WILLIAM COOKE, R.A.

Born in London, March 27th, 1811, died at Groombridge, near Tunbridge Wells, January 4th, 1880. He is recognized as one of the best and most learned landscape painters of our time.

A Sea Breeze off the Coast, with boats, sea-gulls, and a storm signal off the jetty.—Signed E. W. Cooke, date about 1832, as shown in his letter to me, appended at back, dated July 28, 1866.

Copper—13 *in. by* 18.

Sunset on the Lacune at Venice. Exhibited at the Royal Academy, 1858.

Christie's, February 22nd, 1862. 47*l.* 5*s.*

THOMAS SIDNEY COOPER

Born at Canterbury, September, 1803. Still living. He married an amiable and accomplished lady at Brussels, and made the acquaintance of the celebrated animal painter Verbeckhoven, and gratefully acknowledges that he owes much to him. A very interesting account of this talented cattle painter will be found in Ottley's *Supplement to Bryan.*

SIX SHEEP IN A LANDSCAPE. Highly finished.—Signed T. S. Cooper, R.A.

Panel—12 *in. by* 14, *glazed in front.*

CATTLE AND SHEEP IN A LANDSCAPE, with tall trees.—Signed and dated, 1839.

Canvas—20 *in. by* 24.

ANTONIO ALLEGRI CORREGGIO.

Born in Correggio, 1494, died there suddenly in 1534, in his fortieth year. Of all the great masters who adorned the schools of Italy in the early part of the fifteenth century, no one excelled Correggio. *Lombard School.*

HEAD, IN THE MANNER OF CORREGGIO.

In an inlaid ivory frame—Bought of F. Bröcke, Lyons, January 17th, 1870.

MERCURY INSTRUCTING CUPID IN THE PRESENCE OF VENUS. A reduced copy of the famous picture in the National Gallery, which is considered one of Correggio's masterpieces.—Signed by that distinguished miniature painter, Peter Oliver, 1633, who died in 1660. The back of the picture is marked C. R., surmounted by the Royal crown, showing that like the original it had been in the possession of Charles I.

$8\frac{1}{4}$ *in. by* $5\frac{3}{4}$—*In an ebony frame.*

VENUS AND CUPID SLEEPING, with Pan alongside, who withdraws a blue drapery which was covering them.—Signed Peter

ANTONIO ALLEGRI CORREGGIO—*continued.*

Oliver, 1633, and marked C. R., with a crown, as having belonged to Charles I.

9 *in. by* 6¼—*In an ebony frame.*

Where the original picture, from which this is a drawing, now is, my means of reference have not enabled me to ascertain.

PIETRO BERRETINI DA CORTONA.

Born at Cortona in 1596, died at Rome in 1669. *Roman School.*

CHRIST AND ST. MARGARET OF CORTONA. Very richly coloured.

Copper, glazed front—14½ *in. by* 12.

RICHARD COSWAY, R.A.

Born at Tiverton, 1740, died in London, 1821. A distinguished miniature painter.

PORTRAIT OF MRS. JANE BALDWIN, called "The Beauty of Egypt," wife of the Vice-consul George Baldwin, in a fancy dress, reclining on a couch and reading. Her mother was Greek, and her father an English merchant. She was born at Smyrna about 1755, married to Mr. Baldwin in 1770, at the early age of fifteen, and then went with him to Egypt, whence, at later periods, she travelled to Italy, France, and England. She was one of the reigning beauties of the court of George III., and is the Greek travelled lady referred to by Dr. Johnson in his *Letters*, 1780, and by Madame d'Arblay in her *Memoirs*. She survived her husband, and died in the environs of London in 1836. Her portrait, painted by Sir Joshua Reynolds, was sold about 1857 for 250 guineas.

Panel—11 *in. by* 15.

*** *An account of the miniatures of Richard and Maria Cosway, of which I have several, will be found in my intended Catalogue of Miniatures, should I live to compile it.*

JOHN SELL COTMAN.

Landscape and marine painter, born at Norwich in 1782, died in London, July 28th, 1842, while he held the appointment of drawing master at King's College School, to which he had been elected in 1834. I knew him intimately, and bought of him all his copper plates and copyrights, which I republished in a handsome form. He used to give artistic *soirées*, and there exhibited his drawings, which were greatly admired and coveted. *English School.*

THE PORT OF LONDON, an elaborate picture, with shipping and boats, containing many figures. The Monument and St. Paul's are seen in the distance.—Signed J. S. Cotman, on the larger boat. *Canvas*—25 *in. by* 30.

VIEW AT STAPLETON, near Bristol. *Canvas.*

WILLIAM COWEN.

Born about 1800 or earlier, died about 1853, but in 1848 his six works on *Corsica* were published by Newberry. Landscape painter. He exhibited some clever Irish landscapes at the British Institution in 1823, and some Swiss and Roman views at the Royal Academy in 1824 and for several successive years up to 1839, when he exhibited a View in Normandy. *English School.*

ALLONVILLE OAK, in Normandy, with a *prie-dieu* within its stem, and figures worshipping.—Signed in full.

Canvas—24 *in. by* 30.

This picture was exhibited at the Royal Academy in 1839, and is fully described in the Catalogue. The oak is supposed to be eight or nine hundred years old, and the chapel built in 1696.

THE ROOM IN WHICH NAPOLEON WAS BORN, at Ajaccio, in the island of Corsica, showing him in his childhood, at the knees of his mother. Engraved in Cowen's book, *Six Weeks in Corsica. Panel*—8½ *in. by* 12.

A VIEW OF THE GULF OF GENOA, with figures in the foreground, and the castle of Ajaccio, where Napoleon was born, in the distance. *Canvas*—15 *in. by* 21.

ANTOINE COYPEL.

Born at Paris in 1661, died there in 1722. Son and pupil of Noel Coypel, regarded as one of the ablest artists of France. Antoine, when only nineteen, painted a picture of the Assumption, on account of which he was taken into the employment of the Court, and next year elected a member of the Academy. *French School.*

A Mythological Subject, with numerous figures. A very highly finished copy, by Margaret Cabbacy, an artist mentioned favourably by Siret, under the name of Cabassi, born 1663, died 1734.

Panel, glazed—9 *in. by* 13.

A Dramatic Scene, from some French drama (probably Racine), in which an actress in the centre is lifting her right hand in astonishment, and a little man in black, a kind of hunchback, is also raising his hand; and a clown and female appear to be waltzing. On a panel in the room is shown a small painting of the Crucifixion.

Panel—12 *in. by* 9.

LUCAS CRANACH.

Born at Cranach in 1470, died 1553. The friend and contemporary of Albert Dürer, and one of the most distinguished painters of the German School. "As a portrait painter (says Bryan) he takes a high place for his faithful adherence to the forms of Nature."

The Madonna and Child, the latter with a bunch of grapes in his hand, from which he is eating. An exquisitely finished picture.—Signed with the painter's monogram.

Panel—20 *in. by* 13½. *Christie's, J. M. Parson's sale, November 22nd,* 1873. 34*l.* 13*s.*

This picture is mentioned in Schuckhart's *Life of Lucas Cranach*, with an engraving of it. My friend, the late Mr. Gruner of Dresden, was enraptured with the picture, said it was

the finest Cranach he had ever seen, and was anxious to buy it at a large price for the Dresden Gallery; but on principle I declined to part with it, as I have always refused to break into my collection, although often solicited.

PORTRAIT OF SAINT CATHARINE, her right hand on the wheel, her left holding up a sword.

Panel, with glass front—12 *in. by* 9.

PORTRAIT OF SYBILLA, DUCHESS OF SAXONY, in a richly embroidered and jewelled dress, with a jewelled headdress.—Signed with his monogram, a flying dragon, and dated 1515.

Panel—22 *in. by* 15. *Christie's, Farrer's sale, June 15th*, 1866. 21*l.* 10*s.*

PORTRAIT OF A PRINCESS OF SAXONY, in a rich dress, as Judith, holding the sword in her right hand, and the head of Holofernes in her left. With Cranach's monogram.

Panel—8 *in. by* 6. *Christie's, Countess of Clare, February 22nd*, 1866. 10½ *guineas.*

JUDITH, WITH THE HEAD OF HOLOFERNES, a nude figure, with a naked boy standing alongside, holding a crowned winged serpent, or flying dragon, in his left hand, and a similar animal in his right, indicative of the arms of the Elector of Saxony. Sold as by Albert Dürer, but undoubtedly Cranach's, as is proved by having one of his monograms.

Panel—36 *in. by* 21. *Sotheby's, Pigott's Collection, December 20th*, 1876.

The Duke of Hamilton had a similar picture, 31 in. by 22, which sold for 115*l.* 10*s.* (See Waagen's *Art Treasures in Great Britain*, vol. iii. p. 298.)

THOMAS CRESWICK, R.A.

Landscape painter, born at Sheffield in 1811, died at Bayswater, 1869. *English School.*

A Glade in the Forest, with a Waterfall. Fully signed. Exhibited at the Royal Academy in 1851, upon which he was elected to his full membership.

Panel, glazed—14½ *in. by* 12.

CARLO CRIVELLI.

A nobleman who became an important painter of the Venetian School, flourished between 1450 and 1490.

The Virgin Enthroned, holding the infant Saviour, with St. John by her side, a copy of the famous Altar-piece at Milan, painted with a very high finish, by Signor Eliano Fattorini, of Todi, near Rome, who is preferentially employed by the Arundel Society for their copies. He is said to have received more than 50 guineas for this picture.

Cardboard, protected by glass—18 *in. by* 12. *Bought at the sale of my friend Alexander Barker's choice Collection for* 22 *guineas.*

JOHN CROME, called OLD CROME.

Born at Norwich, December 22nd, 1768, died there April 22nd, 1821. Father of the Norwich landscape painters.

A Pair of Cottage Scenes, with figures.

Canvas.

A Moonlight Scene on a River, showing a windmill, with rural scenery, in the manner of Ruysdael. Painted for Mr. Hudson Gurney, at the sale of whose pictures it was purchased by me for 50 guineas. My friend, E. W. Cooke, the artist, greatly admired this picture, and would have exchanged with me for anything in his studio.

Canvas—17 *in. by* 25.

OLD CROME—*continued.*

A Hilly Landscape, with tall trees, a sportsman in the foreground, on his knees, shooting through a preserve at wild rabbits, his dog behind him.

Canvas—12½ *in. by* 11.

A Norfolk Landscape, with a cottage embowered in the trees, and a watermill, rocky boulders, and two peasants in the foreground. *Canvas*—23 *in. by* 26.

A Rich Woody Landscape, apparently a forest scene, with a female figure in the foreground. *Panel*—20 *in. by* 24.

ALBERT CUYP.

Born at Dort, 1606, time of death uncertain, but he was living in 1672. Pupil of Jacob Gerritze Cuyp, called Old Cuyp, a clever landscape painter. *Dutch School.*

A River Scene, with Cows and Boats. Highly finished.

Panel—10½ *in. by* 16½. *Christie's, Thomas Norris, May 9th,* 1873. 47 *guineas.*

A Red Cow Reposing, with the head and shoulders of a black one looking on, in a landscape, with a cascade in the distance.

Panel—9 *in. by* 12. *Bought* 1872. 15 *guineas.*

JOHN CHRISTIAN DAHL.

Born in 1788 at Bergen in Norway, went in 1811 to Copenhagen to study at the Academy, and subsequently to Dresden, where he became a member of the Academy, and professor of painting. In 1820 he went to Italy, and painted the Eruption of Vesuvius at Naples, which was greatly admired. He died at Dresden in 1857.

A View of the Park in Copenhagen, showing Inigo Jones's famous monument, with numerous ladies and gentlemen, some in English costume, promenading.

Canvas—14 *in. by* 19.

WILLIAM DANIELL, R.A.

Painter chiefly of Oriental subjects. Nephew of Thomas Daniell, R.A., with whom he worked for many years in India. Born 1773, died 1837, aged sixty-four. *English School.*

A Pair of Ornithological Subjects: *One*—A Woodpecker of Ceylon and a Pheasant in a Floral Landscape. *The other*—A Paradise Fly Catcher of Ceylon, perched on a tree, with a landscape background.

Copper—8½ *in. by* 11½. *Christie's, July* 11*th*, 1863.

A Pair of Animal Subjects: *One*—A Bear of Ceylon, with her Cub, and various accessories. *The other*—The Indian Rhinoceros and young.

Copper—8½ *in. by* 11½. *Christie's, July* 11*th*, 1863.

JOHN DEARMAN.

Born probably about 1800, at Shiere, near Guildford, and died about 1857. Animal painter, with landscape backgrounds, partaking of the combined merit of Patrick Naysmith and Sidney Cooper. He exhibited at the Royal Academy from 1842 to 1856.

A Tree Landscape, with cattle and figures in the foreground. Highly finished.—Signed Jno. Dearman, 1842.

Panel—10 *in. by* 14.

FRANCIS CORNELIS DEKKER.

A native of Holland, probably Haarlem, of whom but little is known. According to Bryan, "He painted landscapes in a very pleasing and natural style, resembling the charming productions of Ruysdael, De Vries, and Waterloo, without the servility of an imitator, and with whom he was probably contemporary." *Dutch School.*

A Watermill on the Banks of a River, with boats in the distance.

Panel—16 *in. by* 20. *Bought privately*, 20 *guineas.*

WILLIAM DE LA MOTTE.

Born in 1780, died at Oxford, February 13th, 1863, aged eighty-three. A landscape painter, distinguished for his trees, examples of which he published in a series of etchings.

VERY HOT INDEED! a landscape of tall trees, on the banks of the river Thames, Oxford. *Painted from nature on the spot, June* 19–21, 1806, as signed by him on the back.

Canvas—17 *in. by* 14. *Bought at the Artists' Sale, Sotheby's, May,* 1863. 5*l.* 5*s.*

HENRY DELL.

Apparently living.

A PAIR OF LANDSCAPES—in one of which Children are Christening the dog Pompey, and in the other Three Children are Riding "tip-me-cap" on a plank, across a felled tree. Pleasing pictures.—Signed H. D. 1860.

Panel—9½ *in. by* 8. *Christie's, December 1st,* 1860. 15*l.* 10*s.*

JEAN LOUIS DEMARNE.

Born at Brussels in 1744, and died near Paris in 1829. An esteemed Landscape painter. *French School.*

VIEW IN ROME, with workmen carrying a statue.

Canvas. 11 *in. by* 15. *Christie's, Henry Chaworth, June 12th,* 1869. 10*l.* 10*s.*

A COAST SCENE, with shipwreck in the distance, and a dog in the foreground in apparent distress guarding a man's hat.

Canvas—9½ *in. by* 12. *Christie's, White's Collection, April 5th,* 1872.

A LANDSCAPE, with cattle and figures.

Christie's, July 15th, 1867. 10*l.*

WILLIAM DERBY.

Born January 10th, 1786, died January 1st, 1847. Drew many of the portraits for Lodge, and considered the best artist employed on that work.

PORTRAIT OF EARL ST. VINCENT, painted for Lodge's Portraits, where it is engraved.

7 *in. by* 6.

CHRISTIAN WILHELM ERNEST DIETRICH, or DIETRICY.

Born at Weimar, 1712, died in 1774 at Dresden, where he had long practised and was highly patronised. A distinguished colourist and very ingenious artist, who was fond of painting Pasticci and successfully imitated several of the old masters, Salvator Rosa, Ostade, Poelemburg, and especially Watteau and Lancret. *German School.*

A FÊTE CHAMPÊTRE, having ten figures, chiefly females, in a landscape. Painted much in the manner of Watteau. An upright cabinet picture, the engraving of which, according to Weigel's *Catalogue*, is rare, and priced by him at $7\frac{1}{2}$ dollars.

Canvas—$15\frac{1}{2}$ *in. by* 12. *Christie's, G. C. Heath, February 16th,* 1861. 19*l.* 19*s.*

CARLO DOLCI.

Born at Florence in 1616, died 1686. The favourite painter of pious subjects. "Coloris suave et harmonieux, touche pleine de douceur, pinceau libre et facile, exécution d'un fini précieux; tel est le jugement que l'on peut porter sur ce grand artiste."—*R. Lejeune. Tuscan School.*

MATER DOLOROSA. A female saint in a dark-blue hood, with hands clasped in prayer. Exquisitely painted. Of a beauty of form and expression, clearness of colouring and delicacy of finish, which are unsurpassed and not often united. From the Montcalm Collection in 1849, where I am told it was bought in at 100 guineas. Since bought by me at Christie's, June 29th, 1878, for 52*l.* 10*s.*

Copper, glazed—14 *in. by* $10\frac{1}{2}$.

DOMENICO ZAMPIERI, called DOMENICHINO.

Born at Bologna in 1581, died at Naples in 1641. This eminent painter of figure subjects and figures in landscapes studied in the Academy of Ludovico Caracci at the same time as Guido and Albano. *Bolognese School.*

THE TRIUMPH OF LOVE. Three nude figures of Amorini, the centre one in a chair supported by two doves, the group surrounded by a garland of flowers painted by Daniel Seghers. A beautiful cabinet specimen. There is a similar picture in the Louvre, see *Musée Napoleon*, Vol. IX. p. 11, and another in the Stafford Gallery.

Canvas—26 *in. by* 19. *Christie's, Sir Geo. Staunton's Sale, March 10th*, 1860. 14*l.* 5*s.*

DIONYSIUS VAN DONGEN.

Born at Dort in 1748, died at Rotterdam in 1819. Scholar of J. Xavery at the Hague, where he painted landscapes and cattle in the manner of his master for some time, but afterwards studied the works of Paul Potter, Albert Cuyp, Wynants, and other great masters. His pictures found ready purchasers in England, France, and Germany. *Dutch School.*

A PAIR OF LANDSCAPES, with cattle and figures. Very highly finished.

Panel—4 *in. by* 6. *Phillips, Lord Willoughby de Eresby, June 24th*, 1869. 29*l.*

GERARD DOW, or DOUW.

Born at Leyden in 1613, died 1674. Pupil of Rembrandt, and during Dow's lifetime his pictures were held in higher estimatior than those of his master. "At the present day (says Seguier) many of his pictures are worth from nine to fifteen hundred pounds." Dow's great pupil was VAN TOL, *which see. Dutch School.*

TWO FIGURES, male and female, with utensils at a window, and a sculptured relief beneath them. The top of picture arched. Described in Smith's *Catalogue*, Vol. I. p. 20, No. 57.

Panel—9 *in. by* 6.

GERARD DOW—*continued.*

STILL LIFE. A larder, with a large barn-door fowl hanging up, a duck, basket of eggs, and vegetables on the table, and an old woman and boy at the back. Described in Smith's *Catalogue*.

Panel—8 *in. by* 7. *Christie's, Wynn Ellis, May*, 1876. 28*l.* 7*s.*

HEAD OF AN OLD MAN, with grey hairs and beard. Signed with the artist's monogram. See Smith's *Catalogue*, No. 139.

Panel—8 *in. by* 7.

THE WATER DOCTOR. An interior with five figures. An admirable and highly finished replica of this famous picture, the original of which is in the Hermitage at St. Petersburg.

Canvas—16 *in. by* 13.

A PAIR OF MYTHOLOGICAL SUBJECTS. A Musical Entertainment, with satyrs dancing and playing; and the Rape of the Sabines, with numerous figures (painted probably by Jacques Stella). Highly coloured. *Panel—Oblong*, $4\frac{1}{2}$ *in. by* 10.

A DRAWING.

A beautiful drawing of the Virgin caressing the Child, a cradle with swaddling clothes on her right, St. John on her left leaning on her knee and holding a staff in his left hand, inscribed *San. Dei* on the flag, while touching with his right hand a lamb leaning on him, Joseph behind them. *Cardboard*—$9\frac{1}{2}$ *in. by* $7\frac{3}{4}$. *Framed and glazed.*

*** For other Drawings see Fielding, Shaw, Stothard, Westall, etc.

MARTIN DRÖLLING.

Born at Oberbergheim in 1752, died at Paris in 1817. A painter of recognised talent, chiefly employed at Paris, where he became a member of the Academy, and painted Napoleon in his coronation robes, size of life. *Stanley* says: "His works were popular during his life, and owing to their merit are likely to continue so."

NAPOLEON IN HIS CORONATION ROBES, his right hand on the crown and cushion. A choice highly finished picture.

Canvas—16 *in. by* 12.

Christie's 17-7-08. £52

JAN LE DUCQ.

Born at the Hague in 1636, died in 1695. Pupil of Paul Potter. His figures are very highly finished and remind us of Palamedos. *Dutch School.*

An Interior, with a group of three soldiers off duty, apparently a *corps de garde.*

Panel—9 *in. by* 7. *Christie's, July* 16*th*, 1867. 5*l.* 15*s.* 6*d.*

CHARLES DUKES.

Living in London in 1829 and later, and at Chiswick in 1863. A constant exhibitor at the Society of British Artists, where his pictures found a ready sale.

An Interior of a Porch, in which two infant children are seated reading. Highly finished.

Panel—14 *in. by* 10. *Christie's, December* 1*st*, 1860. 6*l.* 6*s.*

Portrait of a Handsome Greek Girl, with exposed bosom and in loose attire, reclining, a lyre by her side.

Panel—6½ *in. by* 10½.

FRANÇOIS DUMONT.

Born at Luneville, 1751. Pupil of Girardet. Member of the Academy in 1788. *French School.*

A Lady as a Haymaker.

Christie's, February 21*st*, 1865. 5*l.* 5*s.*

ALBERT DÜRER.

Born at Nuremberg, May 20th, 1471, died there in 1528. Pupil of Michael Wohlgemuth, and one of the most distinguished of German artists. *German School.*

Portrait of Albert Dürer, with long flowing bronze hair falling over his shoulders under a white falling cap intersected with black stripes, his costume a loose under dress of brown and white, exposing his bosom. Inscribed on a

pedestal, "Imago Alberti Düreri . Aetatis suæ . 32 . 1503 obiit . 6. Aprilis . Anno . 1527."—Signed with Albert Dürer's usual monogram, A. D. in a triangle. *Panel*—13 *in. by* 10½.

It is agreed by all known authorities that Albert Dürer died April 6, 1528, while the portrait, of which the painter is unknown, but probably Italian or Spanish, makes it 1527, owing to some difference in chronology.

Portrait of Himself, painted in 1490 when twenty-two years old. A handsome man, with auburn hair, gaily dressed in a green cap hanging on one side, and embroidered vest partly covered by a cloak, with a ring on his left thumb. The inscription around a contemporary black frame is: "Nach Xti giburt als man zelt 1490 wan ich 22 yar alt war für welt." *Panel*—20 *in. by* 14.

A Pair of Small Full-Length Portraits of Himself, as afterwards painted in the corner of the famous Vienna picture: *in one frame.* On one is inscribed, "Albertus Dürer Alemannus faciebat post Virginis partu 1511," with the usual monogram of D inclosed in an A which forms a triangle. (This is engraved as a frontispiece to Thausing's *Life of Albert Dürer.*) The other, Albertus Dürer, 1517.

Copper—Each 8½ *in. by* 6. *Christie's, John Mountjoy Smith, June* 10*th*, 1876. 5*l.*

The Annunciation. Two figures, representing an angel and the Virgin Mary in a cottage. Exquisitely painted.

Panel—13 *in. by* 9. *Christie's, John Watkins Brett's fine Collection, April* 5*th*, 1864.

This was sold as an Albert Dürer, and is quite worthy of him, but it seems to me more in the manner of Hemling or Van Eyck.

An Engraving, on Panel, of the Virgin with the Child in her arms and a monkey at her feet, usually called "Mary

ALBERT DÜRER—*continued.*

with the Monkey," being No. 42 of Heller's List, as well as No. 42 of Bartsh's. This engraving is not a transfer, but appears to have been made direct from the wood-block, most likely as an experiment. In the corner of it is a fragment of a German almanack printed from type, about 1500. The frame, which is ebony and coloured wood, is of the period and highly ornamental. 15 *in. by* 12.

THE LITTLE BAGPIPER leaning against a tree and blowing his pipe. Exquisitely finished. A cabinet gem, with the rare engraving of it on the back, signed, A. D. 1514. See Thausing, Vol. II. p. 230.

Panel—5 *in. by* 4. *Christie's. Bought at the Sale of Jeremiah Harman's fine Collection*, 1844. 28*l.* 17*s.*

*** Jeremiah Harman, I allow myself to say, because he was a man of congenial pursuits, married my cousin, Miss Bohn of Groningen in North Holland, and fifty years ago her maiden sister always stayed with us.

THE DESCENT FROM THE CROSS, with numerous figures, Mary washing our Saviour's feet. Beautifully painted on slate. Exhibited at Leeds, 1868.

9 *in. by* 7. *Christie's, Wynn Ellis's Collection, June* 1876. 7*l.* 17*s.* 6*d.*

*** Possibly the picture of which all trace is lost. See Thausing's *Albert Dürer*, Vol. I. p. 175.

THE REPOSE OF THE HOLY FAMILY, *i.e.* the Virgin and Child, with a dog and lion at her feet, and an angel leaning on a staff; trees and buildings in the distance. With Sadeler's engraving of it on the back.

Panel—9 *in. by* 7. *Christie's, Wynn Ellis, May* 1876. 18*l.* 18*s.*

THE VIRGIN ON A RICHLY CARVED SEAT AND CANOPY, with the Child on her knee, who has a string of pearls on his neck and has cherries in his hand.

Panel—25 *in. by* 18. *Christie's, November 5th*, 1871. 17*l.* 5*s.*

ALBERT DÜRER—*continued.*

Saint Anthony of Padua, with a book in his hand, sitting before the old city of Nürnberg, with the engraving signed and dated 1519. The original painting, from Walmarana's collection, bought by me from De Jonghe for something less than the price he marked it, which was 60*l.* Accompanied by Albert Dürer's engraving of the same there is another of it by Wierx.

Panel—6 *in. by* 6.

The Nativity, with St. Joseph filling a vessel with water. Engraved in 1504, and commonly called the *Little Nativity.*

Copper—8 *in. by* 5.

The Virgin Nursing the Child, who has a bird in his hands; a monkey at the Virgin's feet.—Signed, A. D. An engraved picture.

Panel—9 *in. by* 6. *Christie's, Wm. Middleton, January* 1872. 7*l.*

The Flagellation—Christ Scourged in a Church, with a broom and whip in His hands, the Madonna and others looking on deploringly. With the engraving at back.

Panel—7 *in. by* 4½. *Christie's, Hon. F. Byng, July* 1871. 11*l.*

The Holy Family. A facsimile of the engraving.

Panel—Phillips's, March 29th, 1860, *a distinguished amateur.*

A Pair of Finely Executed Pictures, one representing Christ taken down from the Cross (with the engraving); the other, St. Peter washing the feet of Christ in presence of the Apostles, both with numerous figures.

Marble, glazed—each 5½ *in. by* 4½.

CORNELIUS DUSART.

Born at Haarlem about 1630, died there 1704. One of the best pupils of Adrian Van Ostade. His pictures are deemed worthy of being placed in the choicest collections, and there are several preserved in the Museum at Amsterdam, dated 1653.

A Small Pair of Interiors, with Figures. Exhibited at Manchester.

Christie's, Rev. Isaac Spenser, February 23rd, 1861.

A Village Scene in the Interior of a Cabaret, with numerous figures of Dutch peasants merry-making.—Signed in full.

Panel, glazed—13½ *in. by* 22. *Sotheby's*, 1881. 13*l.* 10*s.*

C. DYKES.

Living.

A Greek Girl. A coloured drawing, framed and glazed.

Phillips's, March 3rd, 1863.

EARLY GERMAN OR ITALIAN.

The Crucifixion, finely painted on gold ground, probably by Meister Stephan, *which see.*

HENRY EDRIDGE, A.R.A.

Born at Paddington, August, 1769, died April 23, 1821. Miniature painter of great excellence, patronised by Sir Joshua Reynolds, and a frequent exhibitor at the Royal Academy after 1786.

Portrait of Hannah More.

Christie's, S. Redgrave, March 23rd, 1877. 11*l.*

WILLIAM MAW EGLEY.

Born at Doncaster in 1798, died in London, March 19, 1870. His works were almost exclusively miniatures, which were marked by careful finish, truth, and purity of colour.

A Pair of Interiors, one representing a scene from Molière's *Tartuffe*, between Laurent (his valet), Dorina, and Tartuffe; the other, Molière and his housekeeper.

Panel—6 *in. by* 6¼.

JAN EKELS.

Born at Amsterdam, 1722, died there 1781. A first-class painter of Landscapes, generally of small size, in the manner of Jan Ten Compe, Berkheyden, and Van der Heyden. *Dutch School.*

VIEW OF A DUTCH TOWN.

Phillips's, Lord Willoughby de Eresby, June 24th, 1869. 6*l.* 10*s.*

VIEW AT DELFT, on the Canal.

Phillips's, Lord Willoughby de Eresby, June 24th, 1869. 7*l.* 10*s.*

EGYPTIAN PAPYRUS.

A very ancient picture, representing Thoth and other figures in colours, with numerous inscriptions. Brought from Egypt by the late Mr. David Roberts, R.A., at the sale of whose effects I purchased it.

15 *in. by* 9½—*mounted on an ancient oak panel.*

ADAM ELSHEIMER, or ELZHEIMER

Born at Frankfurt in 1574, died at Rome in 1620. Bryan says, "The merit of the works of Elsheimer consists in an excellent taste of design, an admirable disposition of his objects, a neat and spirited touch, a precious finish, and a lively and harmonious colouring. The scenery in his Landscapes is of a happy choice, and the effect in his moonlight pieces and torchlights is managed with good success." *Waagen* calls him "a very rare and pleasing master," and *Nagler* says his works, on account of the extreme labour he has bestowed upon them, are rare, and only found in the Cabinets of wealthy amateurs. *German School.*

THE FLIGHT INTO EGYPT, showing the Virgin, Child, Joseph, Angels, &c. An exquisite Cabinet example, said by Bryan to be his masterpiece.

Copper—13½ *in. by* 11. *Christie's, June 8th,* 1867. 63*l.*

A MYTHOLOGICAL SUBJECT, consisting of eight figures crowded together, and two Cupids above with wreaths in their hands. Finely painted.

Copper—12½ *in. by* 10.

ADAM ELSHEIMER—*continued.*

THE DAY OF JUDGMENT, in which the Almighty and a male and female Saint are represented on clouds above a figure of Justice, with helmet and wings, holding a fiery sword in one hand and scales in the other, while a multitude of human beings are ascending to heaven in groups, or descending to hell. There are nearly 150 figures in the picture.

Copper—9 *in. by* 15. *Bought of Merlé, the picture dealer at Cologne, many years ago.*

A SCRIPTURAL SUBJECT, crowded with figures; the Virgin, Child, and St. John in the centre, an Angel with large wings standing at her side, the Paschal Lamb in front carrying a staff, with angels and numerous cherubims aloft, and at the side Tobias leading his blind father.

Copper—15 *in. by* 9¼.

THE DELUGE, consisting of upwards of fifty figures in various postures, some in the water, some climbing, and others lifting up their hands in prayer; while in a corner above there is a group of Angels apparently directing the storm.

Canvas—12 *in. by* 15¼. *Christie's, P. C. Crespigny, April 23rd,* 1869. 7*l.* 15*s.*

THE ADORATION OF THE MAGI, represented with an unusual number of figures. Highly finished. Signed, and dated 1610.

Copper—9½ *in. by* 13. *Christie's, Charles Martin, March 27th* 1876. 15*l.* 4*s.* 6*d.*

ESPINOSA DE VALENCIA (JACINTO GERONIMO).

Born at Cocentayna in 1600, died in Valencia, 1680. Scholar of Francisco Ribalta, one of the greatest historical painters of Spain. *Spanish School.*

THE VIRGIN AND SAINTS, honouring the member of a saint (probably St. Ignatius Loyola), who is painted on a scroll with a book in one hand and lilies in the other. Two figures in all.

Copper—16 *in. by* 12.

ALBERT VAN EVERDINGEN.

Born at Alkmaer in 1621, died in 1675. Pupil of Roland Savery and Peter Molyn, both of whom he greatly surpassed. He was a distinguished landscape painter, but also a lover of sea pieces, and was the master of Ludolph Backhuysen. *Dutch School.*

A View in Norway, with a waterfall.

Canvas—12 *in. by* 15.

HUBERT AND JAN VAN EYCK.

The former supposed to have been born in 1366, and to have died in 1426; the latter born in 1370, and died 1441, but these dates have been controverted and are somewhat uncertain. These great painters are supposed to have been the originators of painting in oil, but though this has been much disputed, they were very distinguished in their application of it at this early period. They appear to have often painted conjointly. *Flemish School.*

Portrait of Two Females in Prayer. Apparently the wing of a Tryptich. Beautifully painted, and believed to be by *Hubert* Van Eyck. From the Martiningo Collection.

Panel—22 *in. by* 15. *Christie's, Baron de Laages' Collection, July 5th*, 1865. 26*l.*

Full-Length Portraits of Two Female Saints seated in a landscape, under architectural canopies; one with a cup in her hand, the other with a book before her; and on the reverse of the panel are two Saints painted in grisaille. Supposed to be the two outer wings of a Tryptich. From the Collection of my highly distinguished and lamented friend Lady Stirling Maxwell, who valued these specimens highly, as I had done, and for which I was afterwards offered 50 guineas.

Panel—32 *in. by* 11. *Robinson & Fisher, Lady Maxwell's Sale*, 1857.

The Virgin and the Saviour enthroned in front of an Altar, with two figures in the distance. Painted on a gold ground.

Panel—6 *in. by* $4\frac{1}{2}$. *Phillips's, March 28th*, 1860. 15 *guineas.*

HUBERT AND JAN VAN EYCK—*continued.*

THE VISION OF ST. GREGORY. Showing the interior of a Cathedral with seven saints worshipping the undraped figure of Christ, two of them kneeling in front of the altar, the others with sacred emblems.

Panel—20 *in. by* 14½.

A POLYPTICH OF FIVE SUBJECTS; the large centrepiece of the interior represents the Adoration of the Magi in the Stable, the two side pieces the Birth of Christ and the Delivery of Him to the Priest for Circumcision, the two outside pieces our Saviour and the Lamb, and the Virgin unfolding a white sheet on which His head is shown subsequent to the Crucifixion. On the margin of the polyptich are H. J. E. and arms, a lion rampant, etc. See the engraving of this subject in Passavant's *Tour of a German Artist in England*, 2 Vols., 1836, Vol. I. p. 281 *et seq.*

15 *in. by* 18.

CHARLES VAN FALENS.

Born at Antwerp in 1684, died at Paris in 1733. His pictures are generally of the Wouvermans type and highly finished. *Dutch School.*

A LANDSCAPE, with a prominent white horse whose foreleg is being examined by a farrier with a view to shoeing, while the rider, nobly dressed, is looking on; and alongside is a shed with a brown horse at a shoeing forge, with various horsemen and figures, including children in a goat-chaise, in the foreground.

Panel—12 *in. by* 15.

PAUL CONSTANTIN LA FARGUE.

Born at the Hague, uncertain when, but died at an advanced age at Leyden in 1782. Inscribed in the *Confrérie Pictura* of the Hague in 1761. His pictures are generally small and pleasing, and he was a first-rate copier of the old Dutch masters. *Dutch School.*

View of Montauban Tower and Entrance of the Canal at Amsterdam, with boats and figures; shipping in the distance.

Panel—10½ *in. by* 15. *Phillips', Willoughby de Eresby.* 10*l.* 10*s.*

A Pair of Topographical Views of the Hague. One signed in full, Paulus Constantin La Fargue, 1780. Bought of a first-class dealer for 21*l.* in 1852.

Canvas—10½ *in. by* 14.

PAUL FRANCIS FERG.

Born at Vienna, 1689, died in London, where he had sojourned for twenty years, in 1740. "Excellent peintre, spirituel, arrangement pittoreque, ton claire et energique, exécution libre et soignée." —*Adolphe Siret.* More could not be said in his favour.

A Village Fair, with Italian peasants dancing; a landscape with ruins.

Copper—8½ *in. by* 11. *Christie's, C. Scarisbricke, May 24th,* 1861. 14*l.*

A Charlatan holding forth from an eminence, with numerous figures, and ruins in the distance. Very fine.

Copper—8½ *in. by* 11. *Christie's, July 18th,* 1865. 20*l.*

The Building of Solomon's Temple. Numerous figures in the foreground. From Gen. Creed's Sale in 1810.

Canvas—11 *in. by* 15.

A Castellated Chateau on the Sea-Coast, with numerous figures in front; one a lady on a camel, others gaily dressed and amusing themselves, apparently on some occasion of rejoicing; with a ship alongside.

Panel—7 *in. by* 12. *Christie's, July,* 1865. 26*l.*

ANTHONY VANDYKE COPLEY FIELDING.

Born in 1787, and died March 3rd, 1855, in his sixty-eighth year.

LOCH ETIVE, ARGYLLSHIRE, an inlet of the Atlantic. A landscape, with trees and cattle in the foreground, and mountains in the distance. A highly finished drawing in water-colours.

7 *in. by* 10. *Bought in* 1850. 10*l.* 10*s.*

THEODORE HENRY FIELDING.

Born 1781, died July 11th, 1851, aged seventy. Elder brother of Copley, Thales, and Newton Fielding. Early in life he exhibited at the Royal Academy, and soon after was appointed Teacher of Drawing and Perspective at the Military College at Addiscombe, and retained that appointment till his last days.

A LARGE LANDSCAPE, with tall trees, a river, in which three cows are drinking, mountains in the distance. A highly finished drawing in colours.—Signed T. H. Fielding, 1833. Glazed with plate glass.

19 *in. by* 24.

The companion picture, A RIVER VIEW AT SUNSET, with a fishing-boat and fishermen in the foreground, ships and a mountain in the distance.—Signed, and dated 1833.

19 *in. by* 24.

*** *These two fine drawings were executed on commission to suit my gaily decorated drawing-room in York Street.*

MARIO DA' FIORI, alias MARIO DELLA PENNA NUZZI.

Born at Penna in 1603, died at Rome in 1673. A distinguished flower painter, usually encircling figures of virgins, saints, and other religious subjects by other masters. *Roman School.*

A LARGE OVAL WREATH OF FLOWERS, highly coloured, surrounding a figure of the Intant Saviour which is painted by Domenichino.

Canvas, with glass front—20 *in. by* 16. *Christie's, Hugh Ker Cotsbarner, March 2nd,* 1860. 6*l.* 6*s.*

A duplicate of this picture is in the great Stafford Gallery Collection.

LAVINIA FONTANA.

Born at Bologna in 1552, died at Rome. Distinguished portrait painter and highly praised by Lanzi, who says some of her portraits might pass for the works of Guido.

PORTRAIT OF PROPERTIA ROSSI, a celebrated sculptress, born at Bologna about 1550, with a compass and statuette before her.—Signed in full, and dated 1578.

Copper, a circular picture—5½ *in.*

JEAN HONORÉ FRAGONARD.

Born at Grasse in Provence, 1732 or 1733, died at Paris in 1806. Pupil of Chardin and Boucher. "Visita l'Italie après avoir obtenu le grand prix de l'Académie. Malheureusement la plupart de ses sujets sont extrêmement licencieux." *French School.*

CHAGRIN D'AMOUR; a girl reading a letter which evidently distresses her. (I believe an engraved picture.)

Panel—13 *in. by* 10. *Phillips's, May* 20*th*, 1873. 7*l.* 7*s.*

THE LOVERS; a cavalier caressing a lady in an evening dress near a bed, while a female servant is peeping from behind a door.

Panel—12 *in. by* 9½.

THE SOURCE OF LOVE; a male and female figure, semi-nude, looking at a fountain stream from which a number of infants are descending, Cupid above, and another cooing cherub superintending.

Panel—8 *in. by* 6½. *Christie's, February* 21*st*, 1865. 8*l.* 15*s.*

LA LEÇON DE MUSIQUE; a garden scene with five prominent figures in the foreground, the two principal of these being a gentleman playing the flute to a lady who holds the music, to which another lady seated on the ground is listening, while two others, a lady and gentleman, are in earnest conversation behind them. In the background are two small figures apparently courting.

Canvas—14 *in. by* 17½. *Christie's, February* 18*th*, 1881. 30 *guineas.*

JEAN HONORÉ FRAGONARD—*continued.*

A LADY AT HER TOILETTE, half dressed, her waiting-maid alongside with a tray of tea-things in one hand, and a large jug in the other.

Copper—9 *in. by* 7½.

ABDUCTION. A richly dressed cavalier carrying off a young lady, partly undressed, by moonlight; a servant looking on.

Panel, glazed—15 *in. by* 12½.

A CAVALIER seated in an arm-chair, having his naked leg strapped and dressed by a lady. A picture of which there is an engraving.

Panel—5 *in. by* 5½.

FRANCESCO RAIBOLINI FRANCIA.

Born at Bologna about 1450, died, it is said generally, in 1518, but more probably, according to Nagler, about 1535. This master holds a high rank in the early Italian school. His works are greatly admired for the intense feeling and refined sentiment displayed in them. Nagler says there are but few of them in England. *Umbrian School.*

THE HOLY FAMILY (the Virgin Child and St. John), with a landscape background. Mentioned in Waagen's work, vol. ii. p. 235. This picture was once valued at 400*l.*

Panel—24 *in. by* 18. 85 *guineas.*

THE MADONNA AND CHILD, with four Angels. The Virgin, seated on a throne with red tapestry, holds the Infant Jesus; in the background right and left are angels.

Panel—8½ *in. by* 6½. *Christie's, from the Collection of the late Marquis de Blaïsel, May 17th,* 1872. 39*l.* 18*s.*

JOHN BAPTISTE FRANCK.

Son of Sebastian Franck, born at Antwerp in 1600, died 1653. *Flemish School.*

*** *There is great confusion about the seven or eight members of the Franck family, all artists of distinction, the earlier being* Hans, *contemporary of Albert Dürer, of whom no particulars are known.*

THE BIRTH OF CHRIST IN A STABLE, with numerous surrounding figures; a cow in the distance.

Copper—12 *in. by* 9.

FRANCIS FRANCK, called OLD FRANCKS.

Born in or before 1540, died in 1606. A painter of the highest class, equal in drawing and finish to Albert Dürer. *German School.*

THE EMPEROR CHARLES V. RECEIVING THE MONASTIC HABIT, with numerous figures. The picture is surrounded by a border representing subjects from the Life of Christ. A painting of the highest class, very similar in dressing and finish to the works of Albert Dürer.

Panel—21 *in. by* 17. *Christie's, Gallery of the Marquis de Blaïsel, May* 17*th*, 1872. 39*l.* 18*s.*

THE TRIBUTE MONEY. Eight figures, exquisitely painted.

Panel—4½ *in. by* 9. *Christie's, F. Sargent, December* 1*st*, 1860. 7*l.* 5*s.*

MATER DOLOROSA. A miniature oval on copper.

Christie's, Sir George Staunton, March 10*th*, 1861. 2*l.* 12*s.* 6*d.*

DEATH AND THE SENATOR, a Dance of Death. Painted in the style of Holbein, and possibly by him, as it is of his time and of vigorous execution.

Oak Panel, glazed—7 *in. by* 5½.

J FRANKLIN.

A talented artist who successfully illustrated Harrison Ainsworth's *Old Saint Paul's;* I believe living.

A Coloured Drawing. Dramatic scenes from real life, in illustration of Lady Morgan's book entitled *Dramatic Scenes*, in the chapter called "Manor Sackville." It is where Galbraith, the old roguish Irish agent, has let loose a rat to frighten Lady Emily Sackville, who with her husband and a large party visit their Irish estates for the first time, his object being to make it appear that the house was infested with rats.

Glazed. 10½ *in. by* 13. *Bought at Lady Morgan's Sale in* 1859.

*** On the back is a very elaborate account of the whole scene, communicated to me in a letter written by Mrs. Sidney Inwood Jones, Lady Morgan's niece.

ALEXANDER FRASER, A.R.S.A.

Born at Edinburgh, April 7th, 1786, died at Wood Green, Hornsey, February 15th, 1865. For more than twenty years assistant to David Wilkie, who had been his fellow pupil in Edinburgh, and for whom he painted the details and still-life in his pictures.

The First Day of Oysters, with numerous figures; a reduced replica of the original picture by the artist himself.—Signed in full, with the engraving by Greatbach.

Canvas—7½ *in. by* 9½. *Christie's, Thomas G. Mackinlay, F.S.A March 7th,* 1866. 15*l.* 15*s.*

FRENCH SCHOOL.

The Swing and Blind Man's Buff; a pair of ovals.

Phillips', February 12*th,* 1863. 6*l.*

FRESCOES AT HERCULANEUM AND POMPEII.

Three beautiful drawings on cardboard by an Italian artist, the two largest from Herculaneum, the third from Pompeii. Framed and glazed.

Two, 15 *in. by* 28, *the third*, 15 *in. by* 10. *From Lord Rutherford's Collection, sold at Christie's, May 30th*, 1863. 30*l.*

Two Frescoes from Pompeii, painted on stone, brought to England by Sir William Gell, and bought by me from Mr. J. P. Gandy, from whom, in 1851, I bought the copyright of Gell and Gandy's *Pompeii*.

One represents a female figure with a dagger in her right hand, and a lighted torch in the left, on her way down stone steps into a vault. 9 *in. by* 7. The other, a group of three figures, the centre one, who is helmeted, holding some trophy in his hand which the other two seem desirous of having. 7 *in. by* $5\frac{1}{2}$.

Fresco, painted on slate, of the Marriage at Cana in Galilee, with the miracle of Christ turning the water into wine; numerous figures. Beautifully painted, evidently by one of the old masters. $10\frac{1}{2}$ *in. by* 25.

*** For Frescoes of the Vatican and elsewhere in Rome, see *Rome*, *Giulio Romano*, and *Raphael*.

J. J. FREY.

A landscape painter who flourished early in the present century, and frequently painted storms, of which there is an example in the Munich Gallery.

A Storm in the Desert, with the Sphinx and Arab horsemen.

Christie's, January 19th, 1861.

WILLIAM POWELL FRITH, R.A.

Born at Studley, near Ripon in Yorkshire, in 1819. A distinguished painter of *Sujets de Genre*, whose talent is universally recognised. Living.

Portrait of Charles Dickens in his Study, painted in 1859. This is a study for the portrait which was exhibited at the Royal Academy in 1859. It was given by Frith to my

WILLIAM POWELL FRITH, R.A.—*continued.*

early schoolfellow and friend the late Serjeant Thomas, in exchange for a picture by F. W. Topham. The exhibited picture was sold for several hundred guineas, and is now in the South Kensington Museum; the portrait by Maclise sold at Dickens' sale for 693*l.* I knew Dickens intimately, and can vouch for the present being a very striking likeness.

Canvas—14 *in. by* 12.

DOLLY VARDEN, a richly-coloured lithograph, after his celebrated picture, executed by G. Risdon, and expressly signed by Mr. Frith for the publisher, the late Mr. Gilbert, from whom I obtained it. 16 *in. by* 13.

THOMAS FROWD.

Living at Windsor in and after 1849, and at Richmond from 1860 to 1864. A frequent exhibitor at the British Institution.

TWICKENHAM OLD CHURCH, seen from Petersham meadows, showing fine lofty trees and a female in a red dress passing through the turnstile; painted much in the manner of Creswick.

Canvas—17½ *in. by* 13½. *Richmond*, 1866. 10*l.* 10*s.*

FRANCESCO FURINI.

Born at Florence in 1604, died in 1646. This eminent painter is styled by Lanzi the Guido and Albano of the Florentine School, who says that he sometimes painted Magdalenes which were not more veiled than his nymphs. He drew with elegance and correctness the forms of women and children. *Florentine School.*

THE DEATH OF LUCRETIA, who is represented with her hand raised after having wounded herself with the stiletto. A gallery picture admirably painted in the manner of Guido.

Canvas—5 *ft. by* 4 *ft.*

TADDEO GADDI.

Born at Florence in 1300, time of death uncertain, but according to Rumohr living in 1366. He was the favourite and principal scholar of Giotto. Vasari states him to have surpassed his master in the expression of heads and in the delicacy of his colouring

TADDEO GADDI—*continued.*

Nagler, who gives a very full account of him, says his pictures are very rare. *Florentine School.*

Two Angels performing on musical instruments. Finely painted on gold ground. From the collection of William Young Ottley, with whom this was a favourite picture and reserved to the last.

Panel—18 *in. by* 28. *Christie's, January 28th,* 1865. 16*l.* 5*s.* 6*d.*

THOMAS GAINSBOROUGH, R.A.

Born at Sudbury, in Suffolk, in 1727, died in London, 1788. "Portrait and landscape painter who will always occupy one of the highest places in the English School, and his works now command almost fabulous prices." Pupil of Frank Hayman. *English School.*

A Peasant Hiring Animals. Painted in the manner of Berghem.

Christie's, White's Collection, April 5th 1872. 17*l.* 10*s.*

A Woody Landscape, with two market-carts being drawn through and a female peasant carrying a bundle of firewood. 18 *in. by* 16. *Christie's, January 19th,* 1861. 8*l.* 10*s.*

A Ruined Castle, with an arch, trees, &c.

Canvas—12 *in. by* 18. *Christie's, John Allnutt, June* 1863. 7*l.* 5*s.*

The Choristers. Two Children singing in a church with a large hymn-book before them. A highly-finished, first-class picture. *Canvas*—25 *in. by* 21.

A Landscape, with felled trees, houses, and figures, a monument in the extreme distance; richly painted. This is an authenticated picture bought direct from the artist by Mr. George Smith, as his nephew assured me.

Canvas—17 *in. by* 23. *Christie's, George Smith, March* 1880. 20*l.*

The Peasant Girl, with a pitcher in her right hand, and a lap-dog under her left arm; an unusually large enamel, by Henry Bone, R.A., after the picture formerly in the collection of Lord de Dunstanville. 11 *in. by* $8\frac{1}{2}$.

BENVENUTO TISIO GAROFALO.

Born at Ferrara in 1481, and died there in 1559. Pupil of Raphael, under whom he studied for two years. Bryan says: "This eminent painter is deservedly placed at the head of the Ferrarese School; his works approach the beautiful style of Raphael in the expression of his heads and in the correctness of his design. His colouring is distinguished by warmer tones and more vigorous shadows." To which Sequier adds: "The beautiful forms of his infants, and the charming dignity and gracefulness of his female figures, are quite Raphaelesque in character." *Ferrarese School.*

THE VIRGIN AND CHILD, the latter with flowers in his hand.

Panel—12 *in. by* 10. *Christie's, Wynn Ellis, June 17th,* 1876 33*l.* 12*s.*

THE VIRGIN AND CHILD, with a cut lemon and a knife at their feet, St. Joseph alongside at a reading-desk, with a manuscript before him. Exquisitely painted on gold ground.

Panel—19 *in. by* 14. *Christie's, Sir William H. Fielden, Bart., March 3rd,* 1877. 28*l.* 7*s.*

MARK GARRARD (variously called GUERRARDS, GERARD, or GERARDO).

Born, according to Bryan and Nagler, at Bruges about 1560, and died in England in 1635. An eminent portrait painter at the court of Queen Elizabeth. *Flemish School.*

PORTRAIT OF HENRY, PRINCE OF WALES, in a lace collar; son of James I. by Anne of Denmark, born 1594, died 1612.

Panel, ebony frame—13 *in. by* 9. *Sotheby's, Mrs. George Offor, January 16th,* 1874. 15*l.*

PORTRAIT OF ELIZABETH, QUEEN OF BOHEMIA, in a rich dress and large lace ruff, with pearl necklace and pearls in her hair.

Panel—22 *in. by* 18.

ARTHUR GILBERT.

A landscape painter of considerable merit, one of the six artistic sons of Edward, called Old Williams, and considered the ablest.

A Landscape View on the Banks of the Thames, with cattle.

Canvas—10½ *in. by* 24. *Christie's, Henry Wallis, November* 16*th*, 1860. 7*l.* 10*s.*

LUCA GIORDANO.

Born at Naples in 1632, died there in 1705. Pupil of Piedro da Cortona. In composition this eminent artist was very great. *Neapolitan School.*

Bacchus and Ariadne. An oval picture in an elaborately carved frame. From the Collection of Lucien Bonaparte, who appears to have bought it in Rome in 1801.

Canvas—26 *in. by* 18. *Christie's,* 1823. 19*l.* 8*s.* 6*d.*

Giordano occasionally repeated his own pictures in consequence of the great demand for them. There are two of the present subject in the Dresden Gallery. He made (according to Bellori, in his Life of him) twelve different copies of the Loggie and paintings of Raffaelle in the Vatican ; and Bryan says it was with difficulty he could keep pace with the avidity of his fellow citizens who desired to possess his works, although he painted with extraordinary rapidity.

GIORGIO BARBARELLI, called GIORGIONE.

This distinguished painter was born at Castelfranco near Trevigi in 1477, died of the plague in the prime of life in 1511. Pupil of Cimabue, fellow-student with Titian under Bellini, and afterwards a professed student of the works of Leonardo da Vinci, whose models were those he most consulted. *Venetian School.*

Solomon and Attendants, one of whom is playing on a lute, in a landscape with animals and birds. From the Aldobrandini Palace at Rome. Bought there by Mr. Day, the eminent picture dealer, at a large price for the late Marquis of Bristol, who died in 1859; but it appears the picture, in consequence of some opposition to its export, did not reach

England in time, and was afterwards sold by Messrs. Christie with Mr. Day's effects, and then described as by Raphael, and it is so marked on the picture. It passed into the hands of the late Mr. Edward White, an amateur picture collector at Twickenham.

Panel—24 *in. by* 19. *Christie's, Edward White's Collection, April 5th*, 1872. 73*l.* 10*s.*

GIOTTO.

Born at Vespignano, near Florence, in 1276, died in 1336. Pupil of Cimabue. "The first painter (says Bryan) who gave to portraits the air of truth and resemblance." But for this distinguished painter the reader should consult Lord Lindsay's delightful work on Christian Art. *Florentine School.*

ALLEGORICAL MARRIAGE OF THE VIRGIN, with numerous surrounding figures, in rich colours and gold.

Panel—9 *in. by* 15. *Phillips', March 28th*, 1860.

*** This was a favourite picture with the late Solomon Alexander Hart, R.A., who would gladly have bought it from me.

TOMMASO STEFANO, called GIOTTINO.

Born at Florence in 1324, and died there in 1356. Pupil of his father Stefano, called *il Fiorentino*, grandson of *Giotto*, whose style Tommaso followed so closely as to be styled *Giottino.*

A SMALL ALTAR-PIECE, painted on gold ground, in the centre of which is the Virgin and Child, St. Catherine kneeling and three angels in adoration, while two infant angels are playing musical instruments. In a curious contemporary arched frame, around which are inserted eighteen circular miniatures of Saints. This curious and interesting specimen exhibits much of the manner of Cimabue.

Panel—21 *in. by* 12. *Christie's, Samuel Woodburn's Sale, June 9th*, 1860. 10*l.* 10*s.*

THE CRUCIFIXION, with eight standing figures at the foot of the cross. Painted on a gold ground, with an inscription. From the Dennistown Collection.

Panel—14 *in. by* 8. *Christie's, Hoskins' Collection, June 17th.* 12*l.*

JOHN GLOVER.

Born at Haughton-on-the-Hill, Leicestershire, February 18th, 1767, and died at Launceston, Tasmania, December 9th, 1849, aged eighty-two. For his subjects Glover usually selected charming spots; his style of painting is careful and elaborate, and he had a good eye for painting the varied gradations of foliage. *English School.*

Ulleswater, showing the lake, with tall trees, cattle and figures. A gallery picture. A favourite spot with the painter, where he purchased a house and some land, contemplating his retirement there, in which however he was thwarted. In 1824 he was one of the founders of the Society of British Artists, where he exhibited from that year to 1830. Among his large works in oil, most of which have been exhibited, his Durham Cathedral sold for 500 guineas; and his Loch Katrine and some other large works of the same class sold for liberal prices.

Canvas—22 *in. by* 28. *Christie's, Thos. Norris*, 1873. 32 *guineas.*

HENRY GOLTZIUS.

This distinguished engraver and painter was born at Mülebrecht in 1558, died at Haarlem in 1617. He travelled through Germany to Italy, where, after studying the works of Michael Angelo and Raphael, he returned to Holland and settled at Haarlem. He imitated with great success the style of Albert Dürer and Lucas van Leyden.

The Adoration of the Magi. In imitation of Lucas van Leyden. See Leyden.

COQUES GONZALES.

Born at Antwerp in 1618, died 1684. This extraordinary artist devoted himself chiefly to painting small portraits, but they have all the breadth, freedom of touch, and animated character of Vandyck. *Dutch School.*

Portrait of Jean de Medicis. A small whole length. Very highly finished. See Smith's *Catalogue*, Vol. iv.

Phillips', November 21*st*, 1865. 5*l.*

JOHN VAN GOYEN.

Born at Leyden in 1596, died at the Hague in 1656. A pupil chiefly of Esaias Vandevelde of Haarlem. An esteemed landscape painter whose works have for some time past been rising in the market. His favourite subjects were River-views, enlivened with fishing and pleasure boats, and on the banks or in the distance he often introduced picturesque cottages and churches. "His pencil," says Bryan, "is surprisingly light and sportive." *Dutch School.*

A Small Green Landscape, with cottages, a church, and a peasant on horseback.

Panel—6 *in. by* 9. *Phillips', Lord Willoughby, June* 1869. 8*l.* 10*s.*

A Dutch Landscape on the Banks of a River, with rustic figures, and two small church spires in the distance.

Panel—17 *in. by* 24. *Richmond, Robert Laurie, March* 1880. 8*l.*

A View on the Coast of Holland, with fishing-smacks in the distance, and numerous figures in the foreground buying and selling fish. A village and lighthouse in the distance.

Panel—18 *in. by* 22. *Bought privately, October 23rd,* 1882. 15*l.*

A Scene on the Dutch Coast, probably Schedam, with boats and shipping. A spire and windmill in the distance.

Panel—14 *in. by* 12½.

DE GRAILLY.

Living. *French School.*

A Fête Champêtre.

A small picture. Phillips', February 12th, 1863. 5*l.* 5*s.*

A Sporting Scene.

Small. Phillips', February 12th, 1863.

JEAN BAPTISTE GREUZE.

Born at Tournus, near Macon, in 1725, died at the Louvre in 1805. Of this favourite painter Bryan says, "His pictures are highly prized by his countrymen, and no less by English amateurs; enormous prices have been given for them in public sales." *French School.*

A Domestic Interior, in which an old man is sleeping on a chair, a woman blindfolded is feeling about near him, and a young couple are seated together apparently courting.

Panel—7 *in. by* 12. *Bought* 1850. 21*l.*

*** This little picture was much admired by the late Mrs. Jameson.

An Interior, with Figures of a Mother and Two Children, a drawing in red chalk, *framed and glazed.*

8½ *in. by* 6. *Robinson & Co., French Sale, March* 10*th*, 1871. 6*l.* 6*s.*

An Interior at the Palace of Versailles, containing portraits of Marie Antoinette, wife of Louis XVI., the Princesse de Lamballe, the youthful Maria Theresa, and Louis XVII. in the arms of his mother, with a nurse at the cradle, and two female attendants. Painted probably about 1787-88 at Versailles.

Panel—20 *in. by* 25.

The Blind Father, an old man seated near a kitchen table (on which there are utensils) grasping the right hand of his daughter, who is seated on a low stool close to him, with her left hand on the shoulder of a youth who is kneeling beside her; apparently a matrimonial consent and blessing. At the back is a painter's sketch of a juvenile portrait.

Panel—16 *in. by* 13. *Christie's, from the choice collection of John Wardell, Esq. of Dublin. March* 19*th*, 1881. 27 *guineas.*

La Bonne Maman. A lady in the full dress of the Louis XVI. period giving alms to a child, with a first proof of the rare engraving by *Beauvarlet*, in a separate frame.

Panel with glazed front—18 *in. by* 15. *Sotheby's, May* 3*rd*, 1862. 44 *guineas.*

JEAN BAPTISTE GREUZE—*continued.*

La Cruche Cassée, a reduced replica of the famous picture in the Louvre. Exquisitely painted, and signed Greuze. Apparently of the time.

*** The original has been valued by the Louvre experts at 60,000 francs, but would probably fetch more, seeing that the picture of a Child Fondling a Dog, which sold at Watson Taylor's sale in 1832 for 703*l.* 10*s.*, has since been sold for 6,200 guineas.

Panel, glazed, in an oval—17 *in. by* 14.

JOHN GRIFFIER, called OLD GRIFFIER.

Born at Amsterdam in 1656, died in England (at Millbank) in 1718. According to Nagler "an excellent painter who studied under Breemberg, Ruysdael, and Teniers. He devoted himself chiefly to marine landscapes and spent the best part of his life between England and Rotterdam. He particularly excelled in views on the Rhine, which were much admired and found a ready sale. *Dutch School.*

A View on the Rhine, with a cottage building, and figures in the foreground, mountains and boats in the distance.

Panel—11 *in. by* 15. *Christie's, John Bowman, Jan.* 1876. 6*l.* 16*s.*

A View on the Rhine, with trees, cattle, and figures, buildings in the distance. Highly finished.

Panel—5 *in. by* 11.

A Winter Scene on the banks of the Rhine, with a cottage in the foreground, and peasants on the ice, with a rock and spires in the distance.

Canvas—10½ *in. by* 13. 8*l.* 8*s.*

A View on the Rhine, with shipping in the foreground, and a castle and hills in the background. *Copper*—6 *in. by* 7½.

A View on the Rhine, with shipping and two passage boats full of passengers in the foreground, trees, &c., in the distance. *Copper*—6 *in. by* 9.

MATTHIAS GRÜNEWALD.

Born at Aschaffenburg in 1450 according to some writers, but in 1480 according to Fiorello, died in 1510 according to Fuessli, but after 1532 according to others. Said by Nagler to have been regarded as the rival of Albert Dürer, and like him he was both painter and engraver, but there is much uncertainty about his works, most of which seem to have been destroyed in the thirty years' war. *German School.*

PORTRAIT OF A MAN IN A RED CAP, dated in large figures 1492, supposed to be a portrait of Albert Dürer when he was twenty-one years of age.

Panel—15½ *in. by* 11.

ANTHONY GRYFF.

Flourished in Holland about the middle of the seventeenth century, but no particulars of his life are recorded. Presumed to have been a pupil of F. Snyders. Nagler calls him a talented painter of wooded landscapes, dead game, &c. *Dutch School.*

A PAIR OF LANDSCAPES, crowded with dead game of all kinds, especially birds and hares, with sportsmen holding some to dogs.

Panel—10 *in. by* 13. *Christie's, April* 16*th*, 1861. 10*l.* 10*s.*

FRANCESCO GUARDI.

Born at Venice in 1712, died in 1793, aged eighty-one. Pupil of Canaletti, but varying considerably in his pencilling from that of his master, it being more spirited and less mechanical ; indeed, in his high spirited style he may be considered original. His views of the Venetian canals are wonderfully full of life and motion. *Venetian School.*

ST. MARK'S PLACE, VENICE, with numerous figures and tents in the foreground.

Canvas—15 *in. by* 20. *Bought in* 1879. 10*l.* 10*s.*

CARNIVAL AT VENICE, with tents and numerous figures in the foreground.

Canvas—5¼ *in. by* 8½. *Chancellor, March* 20*th*, 1863. 14*l.*

FRANCESCO GUARDI—*continued.*

A River Scene, with boats and figures in the foreground, and Italian buildings in the background. *Panel*—5½ *in. by* 8.

The Companion Picture, with a bridge over the Arno, and boats, figures, and buildings.

Panel—5½ *in. by* 8. *The pair from the Hon. Mrs. Rushout's sale.*

A Small Italian River Landscape, with boat and figures.

Copper—4½ *in. by* 6.

RENI GUIDO.

Born at Calvenzano, near Bologna, in 1575, died in 1642. The sweetest and most refined pupil of the Caracci. He was the most powerful painter of his School, and especially excelled in representations of the Holy Family attended by infant angels. The Italians say of him "that grace and beauty dwelt on his pencil." *Bolognese School.*

The Nativity. Painted on marble.

Christie's, Rev. Theodore Williams, April 2nd, 1860. *7l.* 15*s.*

The Virgin, Child, and St. John, with the Lamb. A cabinet work of high art.

Copper, glass front—10½ *in. by* 8. *Christie's, May 29th,* 1869. 10*l.* 10*s.*

St. John the Baptist Preaching in the Wilderness, an exquisitely finished work, painted on marble, with a waterfall represented in lapis lazuli. The whole surrounded by a border of lapis lazuli, within an ornamental bronze border. A perfect gem in a mahogany frame glazed.

16 *in. by* 21. *Christie's, June* 16*th,* 1860. *Matthew Wyatt's Collection.* 16*l.* 5*s.*

The Transfiguration, showing Christ in the heavens with a Saint on each side, and three Apostles on the earth gazing up with shaded eyes at the glory. Painted on marble, the circular veins in which form a halo encompassing the principal figures.

11 *in. by* 9½.

RENI GUIDO—*continued.*

A Beautiful Child, with long hair, holding up her hand and touching an arm of the Cross. In an ebony frame richly inlaid with ivory. *Canvas*—9 *in. by* 6.

Apollo Slaying Marsyas, with a landscape background, formerly in the collection of Mons. Baisonvalle, Colonel of the Swiss guards of Louis XIV., and afterwards of the late Samuel Woodburn, Esq.

Copper—9 *in. by* 8½. *Christie's, June* 28*th*, 1879. 15*l.*

The Virgin, reclining with her left hand on a skull, while angels are exhibiting to her the Infant Christ. A highly finished miniature copy of the celebrated picture in the Madrid Gallery.

Panel, glazed front—7 *in. by* 5.

PETER GYSELS, GYZEN, or GHEYSELS.

Born, according to Nagler, at Antwerp in 1610, but later according to others ; and died some time after 1687. Pupil of Peter Breughel, whose highly finished style he successfully adopted. "His works (says Stanley) are very rare and precious." Mr. H. T. Hope and Mr. Morrison have some good specimens. *Flemish School.*

A View near the Gateway of a German Town, with figures and cattle, and men working a winepress under a shed, with a view of the Rhine in the background. Highly finished. —Signed in full. *This rare example is from the collection of the Prince Michæal Radziwill of Warsaw.*

Copper—11 *in. by* 14. *Christie's, June* 4*th*, 1853. 7*l.* 7*s.*

A Small Landscape, introducing the fable Cephalus and Procris, very highly finished.

Panel—7 *in. by* 8½. *Christie's, Sir Geo. Staunton, March* 1860.

A Rocky Scene, with a little village surrounded by water on which there are boats, figures in the foreground. Painted much in the style of Breughel. *Panel*—12 *in. by* 17.

PETER GYSELS—*continued.*

A Village Scene, with water and ducks in the foreground, a carriage and pedestrian on the main road.—Signed P. Gysels.

Panel—6½ *in. by* 8½.

JAN HACKERT.

Born at Amsterdam about 1635, time of death uncertain. "The works of this charming painter (says *Sequier*) may be recognised by his fondness for painting avenues of tall trees, or lakes richly wooded on every side. His finest works are adorned with figures and animals by the exquisite pencil of Adrian Van de Velde." *Dutch School.*

A Landscape, composed of high trees, with figures of a hawking party by Adrian Van de Velde. A picture of high quality.—Signed, J. H.

Panel—17 *in. by* 14. *Christie's, C. Harrington*, 1861, 20 *guineas.*

JOHN VAN DER HAGEN.

Born at the Hague in 1635, died in 1679. An esteemed painter of landscapes and views chiefly in the environs of Cleves and Nimwegen, much in the manner of Waterloo, and generally very small. *Dutch School.*

A Small Pair of Dutch Village Scenes, buildings and figures, in circular frames. *Panel*—5 *in. by* 5.

GAVIN HAMILTON.

Born at Lanark in 1730, died at Rome, where he had spent the principal part of his life, in the summer of 1797; his death was occasioned, it is said, by anxiety on the entry of the French. *English School.*

A Nymph and Cupid, in a small circular carved frame.

Christie's, February 21*st*, 1857. 5*l.* 5*s.*

*** Gavin Hamilton published at Rome, in 1773, an interesting folio volume containing forty-one engravings of the great Italian masters, entitled *Schola Italica Picturæ*, which I am glad to possess.

WILLIAM HAMILTON, R.A.

Of Scotch parentage, born at Chelsea in 1751, died in 1801. This eminent artist went early to Italy, and studied for a few years under Zucchi, which must have been Lorenzo, who lived till 1783, as his father Andrea and his elder brother were both dead. Hamilton's great reputation in this country was for his illustrations contributed to Boydell's great edition of *Shakespeare*, *Macklin's Bible*, and *Thomson's Seasons*, all *éditions de luxe*. His style is very similar to that of Angelica Kaufmann. He received 600 guineas for painting the panels of Lord Fitzgibbon's state carriage, still on view at the South Kensington Museum. *English School.*

THE FIRST INTERVIEW OF EDWARD IV. AND ELIZABETH WOODVILLE, afterwards Queen of England. Nine figures and a pair of greyhounds, highly finished. A gallery picture.

26 *in. by* 38. *Christie's, Norton Hall Collection, February 26th*, 1880.

ILLUSTRATIONS TO SHAKESPEARE. *Merchant of Venice*, Act iv. Scene 1: "SHYLOCK. Most learned judge! a sentence, come, prepare. PORTIA. Tarry a little: there is something else." Engraved in *Heath's Shakespeare*.

Canvas, Oval—8½ *in. by* 11.

CELADON AND AMELIA reclining on the bank of a garden; a scene from *Thomson's Seasons*. A richly coloured drawing.—Signed, and dated 1799.

Framed and glazed—12 *in. by* 9.

CORNELIUS VAN HAERLEM, or HAARLEM.

Born at Haarlem in 1562, died in 1638. His contemporaries, including Van Mander, had a very high opinion of his works. *Flemish School.*

ANGELICA AND MEDORA, two nude figures in an ethereal blue landscape, with water.

Panel—6 *in. by* 8½, *protected by glass.*

On the back is the following MS. inscription :—

"This exquisite and matchless performance was painted anno domini 1620 by Cornelius van Haerlem (the master of Rubens), and is presumed to be the finest specimen of the pencil in Europe. The aid of a powerful lens is required to discover its minute beauties."

WILLIAM HARVEY.

Born at Newcastle-on-Tyne, July 13th, 1796, died at Richmond, Surrey, where he had long resided, January 13th, 1866. After the expiration of a seven years' apprenticeship to Thomas Bewick, he came to London in 1817, and soon distinguished himself as a wood-engraver, obtaining full employment from publishers. But after 1824 he abandoned wood engraving and at once found full employment in designing book illustrations, in which department he stood pre-eminent. Among his designs were those in the large edition of the *Arabian Nights*, published by Charles Knight, *Northcote's Fables*, and Southey's edition of *Cowper's Poems*, 1833-37, re-published in Bohn's Standard Library. *English School.*

FOUR ILLUSTRATIONS to Cowper's poem of "The Cottage Homes of England," viz. Cottages at Olney, Buckinghamshire; the Lime Walk at Weston, Bucks; the Wilderness at Weston, with Pope's monument, and Portraits of Sir George and Lady Throckmorton, with her dog; Easthamby, Sussex, the residence of Harley. All painted as frontispieces to Southey's edition of Cowper's works and engraved.

Phillips's, Lord Willoughby de Eresby, May 5th, 1865. *Bought in at* 100 *guineas, and afterwards sold to me for less than half.*

WILLIAM HAVELL.

Born at Reading, February 9th, 1782, died at Kensington, December 16th, 1857; elder brother of Robert Havell who so successfully superintended Audubon's grand work, *Birds of America*. "William Havell was one of the real founders of our water-colour school, his manner original, true to nature, and characteristic. His oil pictures show much excellence, and the effect of sun and sunshine in them is admirably expressed." He frequently exhibited at the Royal Academy after 1804. *English School.*

A VIEW of TWICKENHAM AIT AND MEADOWS, with the well-known trees, anglers alongside in a punt, and a group of swans. A fine sunny specimen of Thames scenery.—Signed, W. Havell. *Panel*—11 *in. by* 16.

A VIEW OF PETERSHAM MEADOWS, on the banks of the Thames, opposite Twickenham, with workmen felling timber. A very sunny picture.—Signed, W. Havell.

Canvas—11½ *in. by* 16.

LUCAS DE HEERE.

Born at Ghent in 1534, and died there in 1584. He visited England early in the reign of Queen Elizabeth, and was much employed there in painting portraits of the court and nobility. He is said by *Nagler* to have been the most perfect portrait painter of the day and to have earned the title of the Flemish Raphael.

PORTRAIT OF SIR THOMAS ARUNDEL OF WARDOUR, with his armorial bearings in one corner, and in the other an inscription *Anno Domini* 1580, *aetatis suæ* 20, and the motto, "Non spirar qui non aspirat." He went abroad about this time, with Elizabeth's consent, and on his return married the daughter of Wriothesley, Earl of Southampton, Shakespeare's friend.

Panel—23 *in. by* 19.

*** This picture was sold at Christie's in 1874, by a descendant of the family, who afterwards, finding what it was, tried hard to get me to part with it at a considerable profit.

WILLIAM HEKKING.

Born at Amsterdam in 1796, as it would appear by a long extract from the *New York Herald* describing the present picture in high terms as "among the very first of our landscape paintings." *Nagler* says he was a pupil of A. van der Bosch, and that his pictures were favourably received.

MOONLIGHT SCENE ON THE ELBE.—Signed, W. Hekking.

Canvas—8 *in. by* 10.

PIERRE JEAN HELLEMANS.

Born at Brussels in 1787, died there in 1845. Pupil of J. B. de Roy. Highly praised by *Nagler*, who calls him an enchanting landscape painter, as well as by *Siret*, who says the cattle in his landscapes are usually added by Verbeckhoven. *Flemish School.*

A RICHLY WOODED LANDSCAPE, with cattle and a shepherd.—Signed in full.

Panel—15½ *in. by* 20.

JOHN HEMLING, HEMMELINCK, or MEMLING.

Born at Damme, near Bruges, about 1450, living in 1499, and apparently in 1509, death uncertain. Pupil of Roger de Bruges, and one of the best artists in the school of Van Eyck. (It has been a fashion of recent date to call this great artist Memling, but all the early and most reliable authorities call him Hemling. In my early days, three-quarters of a century ago, I was distinguished at school for my German handwriting, and I remember well that my decorative capital H was always made with an angular dip in the centre which gave it the appearance of an M. And this is the character of the early German decorative writing as regards the capital H.) *Flemish School.*

THE ANNUNCIATION. An angel appearing to the Virgin, who is kneeling at prayers in a church with an open book before her.

Panel—18 *in. by* 13.

THE CRUCIFIXION AND THE AGONY IN THE GARDEN. A pair of small highly finished pictures in one frame, the border of which is beautifully carved with cherubs' heads, vine leaves, and grapes.

Panel—7 *in. by* 14. *Christie's, May 29th*, 1869. 63*l.*

*** This was the property of the wife of Dr. Archibald Campbell Tait, the late Archbishop of Canterbury, who had received it as a gift towards her Orphan Home. It was then called an Albert Dürer and valued at 100 guineas, but was bought in at Christie's, June 10th, 1869, at 60 guineas. She afterwards sold it to me for 70 guineas.

PORTRAIT OF SAINT CATHERINE, in a richly jewelled costume and head-dress of lilies; her wheel shown in the corner.

Panel—15½ *in. by* 10. *Phillips', W. W. Pearce, April 24th*, 1872. 36*l.* 15*s.*

THE VIRGIN AND CHILD ENTHRONED UNDER A GOLDEN CROWN BY TWO ANGELS. Exquisitely painted.

Panel—7½ *in. by* 5.

JOHN HEMLING—*continued.*

THE PRESENTATION IN THE TEMPLE, the infant Christ on the altar, a pair of birds in a basket alongside Him, the Virgin on her knees in adoration, and three saints in full costume. From the well known Brussels Collection formed by the late Wm. Middleton, Esq., at whose sale, January 26th, 1872, a fine Hemling Tryptich sold for 910*l.*

Panel—20 *in. by* 13.

THE MADONNA AND CHILD ENTHRONED, seated under an arched canopy, attended by two angels, one of whom has a violin in his left hand and is offering fruit to the child with his right; the other is playing on a lyre. A landscape background shows a church, houses, and trees.

Panel—27 *in. by* 21. *Christie's, Wynn Ellis, May 27th,* 1876. 73*l.* 10*s.*

MARTIN VAN VEEN HEMSKERK.

Born at Hemskirk, a village near Haarlem, in 1498. Died in 1573. Pupil of Schooreel, under whom his progress was so great as to excite the jealousy of his instructor. *Dutch School.*

INTERIOR, with figures.

8½ *in. by* 11½. *Sotheby's, December 15th,* 1881. 6*l.* 15*s.*

CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE. Numerous figures.

Copper—14 *in. by* 11. *Christie's, Edward Wright Anderson, May 7th,* 1864. 7*l.* 7*s.*

EGBERT HEMSKERK THE YOUNGER.

Born at Haarlem in 1645, died in London 1704. He was an esteemed painter of humorous and drunken scenes and drolls, and was much patronised by Lord Rochester. *Dutch School.*

THE INTERIOR OF A CABARET, with five figures, apparently Quakers; one of them a very tall man in the centre looking up funnily, a female at a table handing a glass of liquor to a dwarf, the fourth and fifth figures in the background.

Panel, glazed—12 *in. by* 8½.

WILLIAM HEMSLEY.

Son of an architect. Born at Little Chelsea in 1819. He had a natural taste for the humorous, and many of his pictures have been exhibited at the British Institution and at the International Exhibition. Living.

A Practical Joke. Showing an elderly lady leaning on her work-table asleep, while a boy, by means of a small looking-glass, is reflecting the sun on her face, and two female children are enjoying it.—Signed in full.

Panel, glazed front—7 *in. by* 9.

JOHN FREDERICK HERRING, Senior.

Born in 1795, died at Tunbridge Wells, September 23rd, 1865. A painter of animals, especially horses, of considerable celebrity; originally self-taught, and merely practising on signboards or the heraldry of coach panels, but he afterwards received help in the studio of Abraham Cooper, R.A., and then established himself as an animal painter. His *Derby Day*, *Market Day*, and *Horse Fair*, are well known by the engravings, which were very popular. He was a frequent exhibitor at the Royal Academy and the British Institution, of which he was elected a member in 1841.

Ducks and Ducklings, twelve figures in all, with trees in the background.—Signed, J. F. Herring, Senr., 1861.

Panel—9½ *in. by* 12. 20 *guineas.*

WILLIAM DE HEUSCH.

Born at Utrecht in 1638, died in 1702. This excellent landscape painter was the pupil of John Both, and one of his most successful scholars, indeed, his compositions are considered equal to his master's. *Dutch School.*

A Rich Woody Landscape, with travelling peasants, and figures at an Inn.

Panel—14 *in. by* 18. *Christie's, January 22nd*, 1881. 30 *guineas.*

A Landscape, with high rocks, tall trees, and camels, with peasants in the foreground.

Panel—25 *in. by* 22.

JOHN VAN DER HEYDEN.

Born at Gorcum in 1637, died in 1712. This celebrated painter is remarkable for the extreme neatness, precision, and exquisite finish which are seen in all his pictures, which chiefly represent the most picturesque views of the different towns in Holland and adjacent countries. *Dutch School.*

VIEW OF THE NIEUWE KIRCKE (NEW CHURCH) AT AMSTERDAM, with the bridge over the neighbouring canal. The figures added by Adrian Van de Velde.—Signed in full.

Panel—10 *in. by* 14½. *Phillips', Lord Willoughby de Eresby, May 1st*, 1865. 73*l.* 10*s.*

The next day Lord Willoughby repented selling it, and offered me a hundred guineas for it back again.

A VIEW IN HOLLAND, with buildings on the banks of a canal, and several figures in the foreground.

Canvas—8¼ *in. by* 10. *Phillips', March 17th*, 1873. 20 *guineas.*

A LANDSCAPE, with a cottage, peasants, and sheep. Very highly finished.

Panel—10 *in. by* 12. *Christie's, Wynn Ellis, May 27th*, 1876. 17*l.* 17*s.*

AN INTERIOR, SHOWING A GLOBE, AN OPEN BIBLE, HOUR-GLASS, and other objects on a table. Very highly finished.

Panel—8½ *in. by* 10. *Christie's, April 1st*, 1865. 22*l.* 11*s.* 6*d.*

THE CHÂTEAU AND GARDENS OF THE PRINCE OF ORANGE, with a summer-house covered with foliage. Several figures in the foreground, one of whom is a gardener at work alongside his barrow.—Signed in full. From Mr. Emmerson's Collection. Sold in 1829.

Canvas—9 *in. by* 12.

RICHARD HILDER.

Pupil of Patrick Naysmith. Living.

A Woody Landscape, with a female driving a cow, and a peasant seated on the greensward with a dog at his side. This pleasing picture is not signed, and has been attributed to Callcott.

Panel—7 *in.* by 8.

MINDERHOUT HOBBEMA.

Born at Amsterdam in 1638, as has been recently ascertained by the discovery of his marriage settlement, which shows him to have been thirty years old in 1668, and it has been ascertained that he died at Amsterdam in 1709. But very little is known of the career of this captivating painter, save that he was a scholar of Jacob Ruysdael and flourished in the latter half of the seventeenth century, and was a contemporary of Berghem, Lingelbach, and Adrian Van de Velde. *Dutch School.*

A Woody Landscape, with winding road, cottages, a wagon, and figures. A fine example.—Signed in full.

Canvas—28 *in.* by 38. *Phillips'*, *May* 1*st*, 1877. 50*l.* 8*s.*

A River Scene, with cottages on the bank embosomed in a clump of trees; with two boats and some ducks on the river. Dated in an early inscription on the back, Anno 1663.

Panel—13 *in.* by 18. *Chancellor's*, *C. B. Lee Mainwaring's Sale*, *Old Palace*, *Richmond*, *September* 24*th*, 1875. 53*l.* 11*s.*

My friend, the late Mr. Lee Mainwaring, a wealthy collector of unquestionable taste and judgment, gave more than three times as much for the preceding picture.

THOMAS CHRISTOPHER HOFLAND.

Born at Worksop, Nottinghamshire, December 25th, 1777; died at Leamington in 1843. Sequier says: "The important works of Hofland, like those of Vincent, possess so much merit, that it is to be regretted we see so few of them." He was a capital landscape painter. Hofland lived for several years after 1817 at Twickenham, where many of his pictures are still preserved at Radnor House, the residence of my late friend, Mr. Wm. Chillingworth, who was one of his principal patrons. They have since descended to his daughter, Mrs Alfred Stearns, and continue to be appreciated and well preserved. Hofland was an enthusiastic angler, and wrote the *British Angler's Manual* in 1839, with numerous illustrations after his own drawings, which I afterwards bought of his son and published in my Illustrated Library. *English School.*

VIEW OF A PORTION OF LORD HOLLAND'S PARK AT KENSINGTON, with figures and a dog in the foreground.

Panel—15 *in. by* 12. *Chancellor, Richmond, December 12th,* 1862. *2l.* 12*s.* 6*d.*

VIEW IN SCOTLAND.

Chancellor, Richmond, December 12th, 1862. *2l.* 12*s.* 6*d.*

RICHMOND PARK.

Chancellor, Richmond, December 12th, 1862. *2l.* 12*s.* 6*d.*

WILLIAM HOGARTH.

Born in London, December 10th, 1697, and died there at his house in Leicester Square, October 26th, 1764. In 1730 he ran away with the daughter of Sir James Thornhill, who was then in her nineteenth year. Her father at that time inhabited a large house at the corner of Mercer Street and Long Acre, which is still standing, and now occupied by Messrs. Silk and Sons, coach-builders. I think it worth mentioning that the large room on the first floor, about 60 by 40 feet, and about 15 feet high, is painted on every side by Richard Wilson, the human figures by James Barry, the ceiling by Sir James Thornhill. The pictures are on canvas and belong to the Mercers' Company, or would probably long since have disappeared. I rented these rooms for about forty years, and Cunningham, with my aid, has given some account of them in his *Handbook of London.* It is a curious fact that at the time I bought the original copper plates of Hogarth's works, with a large stock of his engravings, they were deposited in this very room which for some years previously had been tenanted by me.

WILLIAM HOGARTH—*continued.*

MODERN MIDNIGHT CONVERSATION, CONTAINING ELEVEN FIGURES VARIOUSLY EMPLOYED AT OR UNDER THE TABLE.

*** This was formerly in possession of Hogarth's contemporary, the celebrated Lord Chesterfield, and was sold some years ago by his descendant, with other pictures, in consequence of a fire on the premises.

Canvas—Gallery size, 3 *ft. by* 3 *ft.* 9 *in.*

The eleven figures are all supposed to be portraits, and the names of ten of them are given by Nichols, but not that of the sprawling one, which has hitherto baffled critical inquiry, and is here shown to be the Prussian Ambassador. The reason why this portrait has not been so indicated in any of the several replicas of the picture, or even in Hogarth's own engraving, is clearly that to have published it at the time would not only have been very offensive to the Ambassador, but even a libel. This picture appears to have been painted expressly for the celebrated Philip Dormer, Earl of Chesterfield, who must have been on friendly terms with Hogarth, as he had one of the famous pair of Chelsea Vases, of which Hogarth had the other and gave it to the Foundling Hospital, where it was a great attraction. Both the Vases are now in the possession of Lord Dudley and Ward at a cost of about 5,000*l.* Baron Heath, as Treasurer of the Foundling Hospital, having sold one to a dealer for 1,500*l.* and the present Lord Chesterfield sold him the other at the same price or more. The picture came to auction in 1868 in consequence of the said fire, without any pedigree, and I became the purchaser.

THE AUCTION OF PICTURES AT CHRISTIE'S, WITH A PORTRAIT OF SIR ANDREW FOUNTAINE AND MISS LAVINIA FENTON, AFTERWARDS DUCHESS OF BOLTON, with other figures in the background. See references to this picture in Nichols'

Hogarth, Vol. II., Nichols' *Anecdotes of Hogarth*, p. 368, and more fully at p. 387. It had, I believe, been Watson Taylor's, at whose sale in 1832 it sold for fifty guineas.

Panel, glazed—11 *in. by* 9½. *Christie's, March 2nd*, 1865. 17½ *guineas.*

*** On the back of this picture is inscribed, "Sketch by W. Hogarth, for the principal figures in his design of the Auction of Pictures, engraved in Ireland's graphic illustrations, and now in the possession of Nollekens the sculptor; the front figures are those of Sir Andrew Fountaine and the Duchess of Portsmouth."

A Study of Figures for the March to Finchley, showing the prominent female with a drum, and others.

Canvas—12 *in. by* 9½. *Christie's, J. M. Leather, February 9th*, 1867. 31*l.* 10*s.*

A Pair of Male and Female Portraits, supposed to be the host and hostess of "Old Slaughters" in St. Martin's Lane where Hogarth frequently spent his evenings. *Canvas*—8 *in. by* 6.

*** This picture was found in the secret room in York Street, Covent Garden, in 1830, when I had become tenant of the house, and it must have been there from an early period, as my predecessors had not discovered it.

A View of Windsor Castle, with numerous figures, in the costume of the time, promenading on the opposite bank of the Thames.

Canvas—27 *in. by* 36. *Puttick & Simpson, May 10th*, 1869. 14*l.*

Portrait of Catherine, only child and heiress of Sir William Vere (or Weir), second and last Baronet of Blackwood (near Lanark), and Rachel Hamilton, second daughter of Lord James Hamilton of Pencaitland. She married in 1733 the Hon. Charles Hope of Craigie Hall (near Edinburgh), second son of Charles, first Earl of Hopetoun, by whom she had four sons and two daughters. The family name is now Hope-Vere. There is, or was, a fine collection of family portraits including several by Hogarth, at Craigie Hall. The present portrait is supposed to have been painted about 1745.

Canvas—30 *in. by* 24. *Christie's, December 7th*, 1878. 11*l.* 11*s.*

WILLIAM HOGARTH—*continued.*

*** Hogarth painted Byron in 1736, Coram in 1739, Bishop Hoadley in 1743, Archbishop Hering in 1745, Lord Lovat and Garrick in 1746, and Daniel Lock, Governor of the Foundling Hospital, which was engraved by James Ardell.

A Landscape, supposed to be A View of Ranelagh Gardens, with figures.

Canvas—22 *in. by* 30. *Bought privately.*

HANS HOLBEIN.

This celebrated portrait painter was born at Augsburg or Basle in 1495 or 1498, and came to England in 1526, but returned to Basle in 1529, and afterwards came back to England. Died in London in 1554. *German School.*

Portrait of Count Jousson, with a skull before him on which he lays his left hand, while holding Holbein's favourite carnation in his right. A German town in the distance, apparently Basle.

Panel—26 *in. by* 21. *Christie's, Branhope Manor Collection, February* 10*th*, 1865. 17*l.* 10*s.*

Portrait of Edward Godsalve, an English divine and author, who died 1568.—Dated MDXXXVIII.

Panel—16 *in. by* 12.

*** There is an ancient inscription on the back, besides the name, but it is no longer legible.

MELCHIOR DE HONDECOETER.

Born at Utrecht in 1636, died in 1695. Pupil of his father, Gysbrecht Hondecoeter, and afterwards of his uncle, Jean Baptiste Weenix. He was one of the most distinguished painters of birds and animals, foreign and domestic. *Dutch School.*

A Pair of Miniature Pictures of Birds, one of Cockfighting, the other of a Peacock and Peahens. Painted with great spirit.

Copper—$4\frac{1}{4}$ *in. by* $8\frac{1}{4}$.

A Live Peacock, Peahen, Turkey, Domestic Fowls, and a Hawk, in a landscape.

Canvas—13 *in. by* 17.

JOHN ADAM HOUSTON.

Member of the Scottish Academy. A painter of considerable talent, chiefly in bold figure subjects. He has exhibited at the Royal Academy, with fair success, since 1842.

A Swiss Soldier of the Sixteenth Century (time of the Swiss League), with cross-bow and arrow in hand, on the look out from the top of a precipice. Probably intended to represent William Tell. Painted in 1842.

Canvas—24 *in. by* 19. *Christie's, May 12th*, 1860. 10*l.* 10*s.*

SAMUEL HOWITT.

Born about 1765, died suddenly in Somers Town, 1822. A capital painter of animals and sporting scenes in landscapes. He frequently exhibited at Spring Gardens in and after 1783, and at the Royal Academy in and after 1793. *English School.*

Deer Fighting for the Lead in Windsor Park, with numerous figures. A spirited drawing in colours.—Signed.

17 *in. by* 27—*Glazed front.*

*** This was one of the few pictures in my father's possession in 1810, when I was about fourteen years old, and I constantly drew from it till I made a tolerably successful imitation. At that time I knew Howitt's daughter, a fine tall girl, who went to a dancing academy, where I also went, and as we often danced together, we were nicknamed Venus and Adonis.

Grouse and Partridges. A pair.

Panel—3½ *in. by* 2½. *Christie's, February 28th*, 1863.

WILLIAM HUGGINS.

Born May 20th, 1820, at Liverpool. "He has regularly exhibited at the Royal Academy since 1846, chiefly horse and cattle subjects, and of late years fowl pieces, which latter, while they evince a strong feeling for the beautiful and picturesque, have established him as a colourist."—*Ottley.*

Chuck, Chuck, Chuck. A group of barn-door fowl. Richly coloured.—Signed, W. Huggins, 1860.

Cardboard—11 *in. by* 15. *Christie's, February 23rd*, 1861. 11*l.* 11*s.*

JAN VAN HUYSUM.

Born at Amsterdam in 1682, died there in 1749. Usually considered the prince of flower painters. Pupil of his father, Julius van Huysum. *Dutch School.*

A Pair of Exquisitely Beautiful Paintings of Flowers, including roses, lilies, etc.; and Fruit, including pine-apple, peaches, grapes, etc., interspersed with Insects.—Signed in full. In carved and gilt frames.

Panel—27 *in. by* 21. *Christie's, Charles Harrington, Esq., a highly esteemed connoisseur, February 9th*, 1861. 110 *guineas.*

An Arcadian Landscape, with Nymphs sacrificing to Bacchus, Silenus on the right. An exquisitely finished work. —Signed, *Huysum fecit.*

Canvas—15 *in. by* 21. *Christie's, May 29th*, 1869. 29*l.* 8*s.* 6*d.*

JULIUS CÆSAR IBBETSON.

Born in Yorkshire, December 29th, 1759, died in London, October 13th, 1817. Landscape and figure painter of the *English School.* Pupil of George Morland. Sequier says: "There is a refinement about Ibbetson in his own style which pleases us, and his figures are very clever and stand out well in his pictures." I think it worth while to notice here what is but little known, that J. W. M. Turner joined Ibbetson in a series of Views in England, one to paint the landscapes, the other the figures; but after old Landseer had engraved half-a-dozen plates, they fell out, and they never were published till I bought them at Landseer's sale, and printed off a few impressions.

View in the Town of Langollen, North Wales, with a peasant and wife riding on a pillion, and other figures in the foreground; an ancient church and cottages in the distance.—Signed in full.

Canvas—13½ *in. by* 18. *Christie's, April 11th*, 1861. 6*l.* 15*s.*

The South End of Tenby, Pembrokeshire. A party of eight fishermen drawing in a large net, while a shower is coming on; a basket of fish in the foreground.—Signed in full.

Canvas—14 *in. by* 18. *Christie's, April 11th*, 1861. 9*l.*

Landscape, with a ruined castle, and peasants taking refreshment.—Signed in full, 1801.

Panel—10½ *in. by* 15. *Christie's, June 11th*, 1881. 19 *guineas.*

JEAN BAPTISTE ISABEY.

Born at Nancy, 1770, died 1855. Miniature painter. Pupil of David. Appointed Court Painter by the Emperor Napoleon.

PORTRAIT OF THE EMPEROR NAPOLEON IN HIS YOUTH. A drawing commenced by Isabey and finished by his pupil Inès d'Esmenard, a French portrait painter of good reputation, from whom a former possessor states that he got it in 1816.

8 in. by 6.

ITALIAN COSTUMES.

A SERIES OF THIRTEEN FINELY EXECUTED DRAWINGS, with numerous figures, and the following inscriptions in Italian:—Donna della Tore del Greco—Donna del Isola di Procida—Verdumaro Padulono—Donna del Borgo di Santa Lucia—Donna delle Colini di Posilipo—Come mangiano i Maccaroni li Lazari Napolitani—Solachianello, Venditori di mela cotte, e Venditrice di Pesce—Venditrice di Pesce Posilipana—Suonatore Calabrese—Donna del Isola d'Ischia—Omo e donna di fuori Grotta—La Carita del Vino che riche vona li Capucin—Uomo dell Isola de Lipari. *All neatly mounted, framed, and glazed.*

FRANÇOIS CLOUET JANET, or JEHANNET, familiarly known as JANET.

Born at Tours about 1500, died about 1572. Grandson of Clouet le Vieux. An eminent and favourite portrait painter, many of whose works are scarcely distinguishable from the miniature-sized works of Zucchero and Holbein. Pupil of his father, Jean Clouet.

PORTRAIT OF CHARLES THE BOLD, DUKE OF BURGUNDY, born in 1433, died in battle 1477; in regal costume, with a black hat and long black pendant, who married Margaret of York, sister of Edward IV.

Panel—7 in. by 5.

FRANÇOIS CLOUET JANET—*continued.*

PORTRAIT OF MARIE DE BOURGOGNE, richly attired, and with a remarkably large headdress covered with jewels.—Inscribed with the name, and dated 1476.

Panel—13 *in. by* 10. *Phillips', Marquis of Hastings, February 25th,* 1869. *26l. 5s.*

*** This must be by Jean Clouet le Vieux, who was *attaché* to the Duc de Bourgogne in and before 1476. He was born in 1420, and lived some years after 1476, and probably died before Janet was born.

PORTRAIT OF MARGARET, daughter of Charles V., Emperor of Germany, and sister of Philip II. of Spain; married to Alexander de Medicis, first Duke of Florence, in 1536, and on his death, to Octavius Farnese, 1538. She became Duchess of Parma, and was appointed Governess of the Netherlands from 1559 to 1567, when she retired to Italy and died at Aguela in the Abruzzo in 1580.

Panel—10 *in. by* 7½.

*** A very similar portrait is that of Diane de Poitiers, the mistress of Henry II. of France, painted by Taddeo Zucchero, of which see particulars under Zucchero.

PORTRAIT OF JANE SHORE. A half-length nude figure, her head and bosom dressed with large jewelled ornaments. Highly finished. With an engraving of it on the back called Jane Shore. There is a similar portrait in the Provost's Lodge at King's College, Cambridge, but it has a small pearl necklace in addition. A French dealer once offered me 150*l.* for this picture.

Panel—19 *in. by* 14.

PORTRAIT OF PHILIP, KING OF SPAIN, father of Charles V., in armour. The name inscribed in French.

Panel—7 *in. by* 5½.

PORTRAIT OF THE FEMME DE MONSIEUR DE BREDERODE.

Panel—7 *in. by* 5½.

FRANÇOIS CLOUET JANET—*continued.*

PORTRAIT OF ISABELLA, sister of Francis I.

Panel—7 *in. by* 5½.

PORTRAIT OF FITZ-ALAN, Earl of Arundel.

Panel—6 *in. by* 4½.

*** The four preceding portraits were bought at the sale of my old and esteemed friend John Webb, at Christie's, many years ago, but I have lost or mislaid the catalogue, and do not remember the cost.

HENRY THE SECOND OF FRANCE conferring the Order of the Saint Esprit in a chapter of the order, with numerous figures. A very interesting picture.

Copper—9 *in. by* 7.

PORTRAIT OF MARY QUEEN OF SCOTS, three-quarter length, in the black dress of her captivity, embroidered with a jewelled neck chain, both hands touching a golden chain. A contemporary picture. In carved frame of the period, with the Royal crown over it.

Panel—15 *in. by* 10.

PORTRAIT OF LADY JANE SEYMOUR.

Christie's, January 25th, 1868.

PORTRAIT OF CLAUDE DE GUISE, Abbot of Cluny, natural son of Claude de Lorraine, first Duke of Guise, born at Dijon about 1538, died at Paris, March 1612. The portrait is inscribed, *An.* 1570 *ætat* 32, and is so like his relation, Charles IX., that it was at one time carelessly assumed to be him, and his engraved portrait is on the back. Janet painted a portrait of the Duc de Guise which was sold in 1863 for 33 guineas.

Panel—8½ *in. by* 7½.

JACOB JANSON.

Born, according to Nagler, at Amboyna, in the Dutch East Indies, in 1729, but came to Holland in his early years, and after a successful career as a topographical painter and engraver, died there in 1784. He occasionally painted in the style of A. Van de Velde and Paul Potter. His pictures were much esteemed in Holland. *Dutch School.*

A Miniature Landscape, with Cattle and Figures.
Phillips', April 28th, 1863. 4*l.*

A Pair of Pleasing Landscapes. Scenes in Holland, buildings, trees, cattle, water, and figures.—Signed, J. Janson. I believe these have been engraved.

Both on copper—12 *in. by* 17. *Phillips', Lord Willoughby de Eresby, June 24th*, 1869. 17*l.*

The Gate and Moat at Leyden, with cattle and figures, in imitation of Paul Potter—about 1785.
Phillips', Lord Willoughby de Eresby, May 5th, 1865. 13*l.*

VICTOR HONORIUS JANSZENS, or JANSENS.

Born at Brussels in 1664, and died there, after visiting Rome, Vienna, and London, in 1739. Praised by Nagler and Bryan.

A Woody Landscape, with a cart and horse in the centre, a pedestrian and his dog on a bank in the foreground.—Signed.
Canvas—19 *in. by* 17.

KAREL DU JARDIN.

Born at Amsterdam in 1640, according to Bryan and Seguier, but according to Nagler and others, born about 1634 or 1635, which seems much the most likely, as several of his engravings are dated 1652 and 1653, between which time and 1685 he appears to have engraved a good many. He was the most successful and distinguished pupil of Nicholas Berghem. *Dutch School.*

A Landscape representing Two Travellers, one on horseback, the other on foot, fording a stream which flows at the foot of precipitous rocks, and in which cattle are drinking. Mountains are seen in the distance. An exquisite, sunny little picture.

Canvas—11 *in. by* 14. *Chancellor's, C. B. Lee Mainwaring's fine Collection, The Old Palace, Richmond, September 24th*, 1875. 147*l.*

KAREL DU JARDIN—*continued.*

A Landscape, with Ruins. A milkmaid, with a pail on her head, by the side of a white horse; a boy on a bay horse, and a dog drinking at a stream.—Signed, and dated 1667.

Canvas—16½ *in. by* 14½. *Christie's, Albert Levy, April 6th,* 1876. 56*l.* 14*s.*

An Italian Landscape, with cattle, sheep, a goat, and dog in the foreground, and a peasant woman with child bathing their feet at a pool.

Panel—15½ *in. by* 20. *Christie's, Shandon Collection, April* 14*th,* 1877. 19 *guineas.*

A River Scene, with Animals.

Christie's, Jno. Bowman, January 28*th,* 1876.

Garden Entrance to a Palace, with figures and a boat in the foreground, a mansion in the distance.

Copper—6 *in. by* 9. *Phillips', July* 15*th,* 1862.

Cattle in a Landscape. Three cows and a sheep, with a peasant and his wife in the distance.—Signed in full.

Panel, glazed—8½ *in. by* 11. 25 *guineas.*

JUAN BAUTISTA DE JUANES, or JOANNES.

So named according to Palomino, but according to Nagler, Stirling, and others, Vicente de Joánes. Born at Bocarente, near Valencia, in 1523, and died there in 1579. This distinguished Spanish painter may be considered the head and founder of the Valencian School. Sir Wm. Stirling Maxwell gives a portrait of him as Vicente Juan Macip, commonly called Joanes, in Vol. I. page 354. *Spanish School.*

Vision of Saint Francis. Three figures, one an angel playing on a lute above the Saint, who is at Prayers.

Canvas—16 *in. by* 14.

Saint Barbara (or Saint Martha). A small full-length figure, with a cross in her left hand and a lighted torch in her right, a dragon at her feet; with castles in the distance.

Panel—9 *in. by* 7.

MARIA ANGELICA CATHERINE KAUFFMAN, R.A.

Born at Coire, the capital of the Grisons, October 30, 1741, died at Rome, November 5th, 1807. Pupil of her father, John Joseph Kauffman. She is famed throughout Europe for the gracefulness of her drawings, and among her most ardent admirers was the Abbé Winkelman, the celebrated writer on art. The principal part of her artist life was spent in England, and between 1769 and 1797 she contributed as many as eighty-two pictures to the Royal Academy. *English School.*

PORTRAIT OF STERNE'S "MARIA," ON THE ROADSIDE, IN PENSIVE MOOD, with a spaniel at her side.

Copper, oval—11 *in. by* 8. *Bought privately in* 1865. 10*l.* 10*s.*

THE COMPANION PICTURE, A FEMALE, WITH SACRED LAMP IN HER HAND, SACRIFICING AT AN ALTAR (probably Helen of Troy). Greek costume. *Copper, oval*—11 *in. by* 8. 10*l.* 10*s.*

A GIRL WITH A TAMBOURINE. Painted in 1793.

Canvas, oval—7 *in. by* 5. *Lord Willoughby, May*, 1865. 3*l.* 13*s.* 6*d.*

AN ALLEGORY. A small picture.

Phillips', February 28th, 1865. 3*l.* 10*s.*

THE STORY OF CORNELIA, THE MOTHER OF THE GRACCHI, who shows her three surviving children to the Campanian lady, who, after displaying some very beautiful ornaments, had challenged Cornelia to display hers. A story told by Valerius Maximus.

Canvas—12 *in. by* 14.

A PAIR OF MYTHOLOGICAL SUBJECTS; one with five figures, *i.e.* Venus and Cupid, Paris handing her the apple, Minerva and a female seated on a car, with two peacocks beside her; the other picture, A Female (probably Helen of Troy) nursing a child, with naval implements, an anchor and ropes behind her.

Copper—6 *in. by* 12. *Christie's, marked W.* 57 *and W.* 58.

PORTRAIT OF HERSELF, with a sketch in her hands, and a piece of sculpture and compasses on a table before her. A highly finished miniature. *Glazed*—$5\frac{1}{2}$ *in. by* $4\frac{1}{2}$.

JOHN VAN KESSEL.

Born at Antwerp in 1626, died at Madrid in 1708. A celebrated landscape and animal painter, especially of humorous subjects. A favourite pupil of Teniers, although he at first adopted the finished style of Breughel. Stanley ranks him with Jacob Ruysdael. *Flemish School.*

INTERIOR OF A CABARET, filled with a great number of monkeys variously occupied, some on a large table devouring fruit out of a glass dish, others playing at cards, etc.; upwards of thirty-five grotesque figures.

Copper—10½ *in. by* 14.

A MONKEY FESTIVAL on a great scale, introducing numerous caricature apes of humanity in peasant dresses.

Canvas—14 *in. by* 18. *Christie's, February 17th*, 1864.

A BARBER'S SHOP, consisting entirely of monkeys in various positions, the centre one trimming a moustache.

Canvas—14 *in. by* 18. *Christie's, February 4th*, 1860. 5*l.*

A GROUP OF CATS WITH VIOLINS and other musical instruments, gazing earnestly at an open music-book before them, as if studying.

Copper—3½ *in. by* 5.

HENDRIK KEUN.

Born at Haarlem in 1738, and died there in 1788. An esteemed painter of views of the streets, buildings, markets, and canals of Holland, especially of Haarlem, in the manner of Berkheyden, whose pupil he is supposed to have been. Stanley says: "He shows a good knowledge of perspective in his views of cities, which are enlivened with numerous figures so as to form very fine pictures." *Dutch School.*

A SCENE IN HOLLAND, APPARENTLY HAARLEM, with buildings on the banks of a canal, a cathedral in the distance, and numerous figures in the foreground. Signed, and dated 1776. *Panel*—14 *in. by* 19.

JAMES KIERINGS, or CIERINCX.

Born at Utrecht in 1590, died in 1646. A landscape painter of some celebrity. He came to England in the time of Charles I. by

JAMES KIERINGS—*continued.*

whom he was employed to paint views of his majesty's houses in Scotland. The landscapes he painted in Holland are generally embellished with figures by Cornelius Poelemburg. *Dutch School.*

VIEW OF THE EXTERIOR OF A PALACE, a richly embellished architectural façade with sculptured fleurons and portraits of kings, with figures by Poelemburg.—Signed in full.

Canvas—12 *in. by* 17. *Christie's, Norton Hall Collection, February 26th*, 1880. 17*l.* 6*s.* 6*d.*

SIR GODFREY KNELLER, Bart.

Born at Lubeck in 1648, died at Kneller Hall, Whitton, near Twickenham, November 7th, 1723, and was buried at St. Mary's Church, Twickenham. An eminent English portrait painter, pupil of Rembrandt and Carlo Maratti.

PORTRAIT OF LADY WORTLEY MONTAGUE (half-length) in her Turkish costume, with pearl ear-rings.

Canvas, oval—25 *in. by* 21.

PORTRAIT OF NELL GWYNNE in a morning dress, her long hair flowing over her left shoulder.

Canvas—13½ *in. by* 11.

JAN KOBELL.

Born at Utrecht in 1782, died 1814. An eminent landscape and animal painter, who made Paul Potter his model, and of whom he became a worthy rival. His pictures are highly appreciated in his own country, and in every other where there is a love of nature and art. *Dutch School.*

A DUTCH LANDSCAPE, WITH CATTLE IN THE CENTRE, painted much in the manner of Paul Potter.

Panel—7½ *in. by* 9.

A LANDSCAPE, with two prominent castles in the foreground, and several small ones in the distance.—Signed, J. Kobell, 1812.

Panel—10 *in. by* 12. *Christie's, June 30th*, 1877. 8*l.* 8*s.*

A DUTCH LANDSCAPE, WITH TWO COWS and an attendant in the centre; tall trees behind them

Panel—13½ *in. by* 12.

HERMANN KOEKKOEK.

Born in 1815 at Middelbourg, and still living; son of John Hermann, a distinguished marine painter, who was born in 1778, and died in 1851. The reputation of his sons is said (by Stanley) to have thrown that of their father into the shade. *Dutch School.*

A MARINE VIEW ON THE COAST OF HOLLAND, with a passage full of people alongside a jetty.—Signed, H. Koekkoek, 1859.

Panel—8 *in. by* 12.

MARIN A. KOEKKOEK.

Son of John Hermann, born 1807, and still living. *Dutch School.*

A RIVER VIEW, with trees and cattle on the banks, and a sailing boat in the distance.—Signed, M. A. Koekkoek, 1848.

Panel—10 *in. by* 12.

E. FRANÇOIS LACROIX.

Of the eighteenth century, long resident in Italy; a painter of marine subjects in the manner of Vernet, under whom he originally studied, and of whom he was considered one of the best imitators. *French School.*

A BAY SCENE, with buildings, boats, and figures fishing or angling.

Canvas—13 *in. by* 16.

PETER DE LAER, or LAAR.

Called Bamboccio because he usually painted what the Italians called *Bambocciale*, such as fairs, rural festivals, huntings, masquerades, and subjects of humour. Born at the village of Laaren, near Naarden, in 1613, died at Haarlem in 1674. He spent the greater part of his life in Italy, especially Rome, where for sixteen years he was the familiar friend of Nicolo Poussin and other artists. *Dutch School.*

THE INTERIOR OF A STABLE, with several horses in stalls, and a white horse in front with a rider in the saddle and a groom attending.—Signed in a monogram.

Panel—9½ *in. by* 11.

LOUIS JEAN FRANÇOIS LAGRÉNÉE.

Born at Paris in 1724, and died there in 1805. Pupil of Karl Vanloo. In 1755 he was elected a member of the French Academy, where he had gained the first prize, and in 1781 he was appointed director of the Academy at Rome. *French School.*

A Mythological Subject. Two female figures before a statue, probably of Priapus, with an altar and incense near them.

Panel—4 *in. by* 5. *Phillips', Lord Willoughby, May*, 1865. 6*l.* 15*s.*

GEORGE LAMBERT.

Born in Kent in 1719, died November 30th, 1765. Landscape and scene painter, practising in England, but with a strong feeling for Italian art, his Gallery pictures partaking of Gaspar Poussin and Orizonti. Pupil of William Hassell. There are some good specimens of his landscapes at the India House and at the Foundling Hospital. He was the intimate friend of Hogarth, who is said to have painted the figures in his landscapes for him. *English School.*

A Landscape, with Classical Figures in the Foreground, and a dog. A fine gallery picture.

Canvas—27 *in. by* 36.

*** This picture was sold at Christie's many years ago as an Orizonti.

NICHOLAS LANCRET.

Born at Paris in 1690, died there in 1743. A pupil of Claude Gillot at the same time as Antoine Watteau, with whom he afterwards studied, and with whose pictures Lancret's are still often confounded. *French School.*

A Garden Scene, called Polichinelle, in which harlequin is lifting his mask to a lady, and the clown exhibits himself to three children seated in the background.

Canvas—11 *in. by* 14. *Phillips', Augustus Stevens, May* 11*th*, 1869. 40*l.* 19*s.*

A Musical Conversation à la Champêtre. A gaily dressed youth or troubadour is playing on a guitar to a young

NICHOLAS LANCRET—*continued.*

lady who expresses her delight by touching him lovingly under the chin.

Canvas—18 *in. by* 14. *Christie's, Edward White, April 5th,* 1872. *9l.*

A GARDEN SCENE, with six figures, one kneeling to a harpsichord player.

Christie's, Edward White, April 5th, 1872. *8l. 15s.*

A GARDEN FÊTE, with numerous figures in playful attitudes, apparently actors and actresses.

Canvas—28 *in. by* 33. *Christie's, Matthew Anderson of Newcastle, June 7th,* 1861. *10l. 10s.*

A SKETCH ON VELLUM, for his picture of Youth in the National Gallery.

Phillips', Lord Willoughby de Eresby, May 1st, 1865.

A FÊTE CHAMPETRE, at which the musician, seated on a lawn, is playing the lute, while two couples are waltzing and others looking on; in all ten figures.—Dated on the frame, 1736.

Panel—8 *in. by* 10.

TWO FIGURES from the ancient collection of Beaupaire, Hampshire, for many years the seat of the Brocas family. Sold as Watteau, Christie's, June 10th, 1876, but I believe to be Lancret.

SIR EDWIN HENRY LANDSEER.

Born in London, March 7th, 1802, and died at his house in St. John's Wood, October 1st, 1873. The great animal painter of this country. I knew him in my earlier days, when he used to come with his father (who was very deaf, like his son Thomas) to my father's house in Frith Street, Soho, about 1814. I often met him pleasantly in later years, and a few months before his death he told his brother Charles he would like to see me, but it happened that I was going abroad at the time and could not call. Excepting his sister, Mrs. Mackenzie, all the artists, including my friends Tom and Charles, are dead. *English School.*

SIR EDWIN HENRY LANDSEER—*continued.*

Dogs Setting a Hare. An early work, engraved by his brother Thomas for the *Sporting Magazine.* See plate 24 of *Engravings of Animals*, published by me in 1853.

Panel—7 *in. by* 8½.

The Poacher (a Polecat?). A companion to the preceding picture, likewise engraved by his brother Thomas for the *Sporting Magazine.* See plate 29 of *Engravings of Animals*, published by me in 1853.

Panel—7 *in. by* 8½.

Highlanders Returning from Deerstalking. With the fine engraving by Finden.

Canvas—11½ *in. by* 13½.

*** The present reduced copy of this celebrated picture, which was painted for the late Duke of Northumberland, and is still in the possession of the present Duke at Alnwick Castle, must, it is supposed, have been made in the artist's studio before the picture left it, as it has been ascertained that long after the original went direct to Alnwick no copy of it had then been made. But the picture may have been copied when it was exhibited in 1827, as a pencil note on the back of it says "copied by consent of the Duke of Northumberland by the talented Wm. Derby, for the engraving."

NICHOLAS DE LARGILLIERE.

Born at Paris in 1656, came to London in the reign of Charles II. and painted the king and some of the nobility, and then returned to Paris and was introduced to Louis XIV., who sat to him, and he then was elected a member of the Academy. On the coronation of James II. he again visited England, and painted the king and queen, and others. He died at Paris in 1746. *French School.*

Portrait of the Old Pretender, in a red dress, wearing the Order of the Garter, his right hand on the neck of a grey-

NICHOLAS DE LARGILLIERE—*continued.*

hound, and near him his sister, dressed in white satin, in the gardens of the Palace of Saint Germains. With the mezzotint engraving by J. Smith.

Canvas—15 *in. by* 12. *Christie's, Farman, June* 30*th*, 1864. 11*l.* 5*s.*

NICOLAS LAUDIN.

Flourished in the 17th century. According to Siret: "Artiste d'un grand talent et l'aîné de la famille de ce mode. Execution ravissante, composition, dessein, couleur, rien ni laisse à désirer."

St. Augustine, with the arms in colours and borders, in rich relief.

The companion picture, Sainte Barbe, Virgin and Martyr, with the arms in colours, in rich relief.

A pair of Limoges enamels—8¼ *in. by* 5½. *Sotheby's, January* 16*th*, 1874. 16*l.*

FILIPPO LAURI.

Born at Rome in 1623, died in 1694. *Seguier* says: "A cheerful and pleasing artist. The contours of his infant angels and Amovini are very beautiful." *Roman School.*

Diana and Acteon. A Bathing Scene Landscape, with numerous figures. Brilliantly coloured.

Copper—13½ *in. by* 19½. *Christie's, Novar Collection, June* 1*st*, 1878. 39*l.* 18*s.*

NICOL LAURENCE, or LARREINCE.

Peintre du Roi de Suède et de l'Académie Royale de Stockholm. École Française, XVIII siècle. Genre en petit style de l'Époque.

A Pair of Interiors, with Half-a-Dozen Female Figures and one gentleman apparently courting the lady of the house and showing her what appears to be a cap. Painted in the manner of Watteau and about the same period. At the back is a large and fine engraving after the same master, entitled "L'Assemblée au Concert."

Panel—12 *in. by* 9.

SIR THOMAS LAWRENCE, R.A.

Born at Bristol, May 4th, 1769, died January 7th, 1830. One of the most eminent of our portrait painters. *English School.*

RUSTIC CHILDREN. A pair of pictures in one frame, supposed to be painted in conjunction with his talented pupil, Wm. James Müller; at least, it was so stated in the catalogue.

Canvas—14 *in. by* 21. *Christie's, February 25th,* 1860.

JACQUES SEBASTIEN LE CLERC.

Born 1734, died 1785. Son of Sebastien le Clerc, member of the French Academy, and grandson of the celebrated engraver. Fine Art Professor of perspective drawing, and superintendent of the Gobelin manufactory. His oil paintings are extremely rare, and are much sought after in France. *French School.*

A FÊTE CHAMPÊTRE, REPRESENTING NINE FIGURES IN A RICH LANDSCAPE, with a sculptured monument in the background surmounted by nude figures. A subject treated much in the manner of Watteau. Exquisitely painted.

Canvas, under glass—13 *in. by* 13. *Christie's, Charles Plumley, December 10th,* 1868. 223*l.* 13*s.*

*** There was a great fight for this picture between myself and some French experts.

SIR PETER LELY, Bart.

Born at Soest in Westphalia in 1617, died in London in 1680. This charming portrait painter is familiarly known by his Beauties of the Court of Charles the Second now at Hampton Court, and by my publication of them with letterpress by my valued friend the late Mr. Jameson. As a rule Lely's portraits of ladies are his best. *English School.*

PORTRAIT OF NELL GWYNNE. Small size.

Christie's, February 18th, 1861. 3*l.* 18*s.*

PORTRAIT OF A LADY AS DIANA (Barbara Villiers, Duchess of Cleveland, mistress of Charles II.).

Canvas—2 *ft.* 10 *in. by* 2 *ft.* 2 *in. Foster's, April* 1879. 30*l.* 9*s.*

JAN LE DUC.

Born at the Hague in 1636, died in 1695. Pupil of Paul Potter. His figures are very highly finished, and his favourite subjects remind us of Palamedes. *Dutch School.*

An Interior, with Three Figures round a Table, apparently guardsmen, in consultation. Highly finished.

Panel—9 *in. by* 7.

ROBERT LE FÈVRE.

Born at Bayeux about 1600, died 1677. A painter of portraits and gallant subjects, who came to England in the time of Charles II.

A Miniature Portrait of Madame Claude de Lorraine, Abbesse de Jouarre, 1615, fully inscribed. *Panel*—6 *in. by* $4\frac{1}{2}$.

BERNARD LENS, the Younger.

Born in London in 1680, died at Knightsbridge, December 30th, 1740. Son and grandson of artists of the same name. He was drawing master to Horace Walpole and several members of the royal family, and became very celebrated for his fine copies in water-colours from Rubens, Vandyk, and others, and especially excelled in miniature portraits. *English School.*

Portrait of George the First in his Robes, with the regal emblems in his hands. Painted on vellum.—Signed, B. Lens *fecit* 1719. 10 *in. by* $7\frac{1}{2}$.

Portrait of Handel reclining on a Seat in his Garden, with a clarionet in his right hand.

Panel—7 *in. by* $5\frac{1}{2}$.

JEAN BAPTISTE LE PRINCE.

Born at Metz in 1733, died at Lagny, 1781. Pupil of Boucher. In 1757 he went to St. Petersburg, where his portraits and paintings were in great demand, and many of them have been engraved by St. Auben, Le Bas, and other of the best artists of the time ; these to the extent of 160 were collected and published by Basan, Paris, 1782, under the title of *Œuvres de J. B. Le Prince, etc.*

Interior : A Lady and Child. Highly finished.

Panel—18 *in. by* 15.

EUSTACHE LE SUEUR.

Born at Paris in 1617, died there in 1663. Pupil of Simon Vouet. *Siret* says he deserves the name by which he is known, "The Raphael Français," and adds that he has always been regarded as an able designer, and an industrious master of an important school, but in England his grand works are rarely met with. We admire his compositions, we find in them pleasing drawings, and he gave a semi-Guido sweetness to the female faces." *French School.*

TAKING DOWN FROM THE CROSS, with numerous figures. Finely painted.

Canvas—18 *in. by* 13. *Bought privately.* 25*l.*

CHARLES J. LEWIS.

Still living. "A painter of domestic interiors and rural subjects, which are generally executed with taste and finish. He has been a constant exhibiter at the Royal Academy since 1856, and is a favourite artist."

A FISHERMAN WITH HIS WIFE AND CHILD IN A WELL-FURNISHED COTTAGE.—Signed, and dated 1858. Exhibited at the Dublin Fine Arts Exhibition.

Canvas—16 *in. by* 22.

LUCAS VAN LEYDEN.

Born at Leyden in 1494, died there in 1533. He was the son and pupil of Hugo Jacobs, a painter, according to Nagler, highly esteemed. Bryan, speaking of Lucas, says: "This extraordinary artist may be regarded as the patriarch of the *Dutch School.* He had scarcely reached his ninth year when he engraved some plates after his own designs, and he astonished the artists of the time by his picture of *St. Hubert* when he was only twelve years old, as well as by his celebrated picture of *Mahomet drunk, having killed the monk Sergius.* Contemporary with *Albert Dürer* there existed between these distinguished artists the most intimate friendship and correspondence, which was not interrupted by any jealousy occasioned by their noble emulation of excelling each other in the art. He is allowed to have surpassed Dürer in his composition, though inferior to him in design." He painted the portrait of the Emperor Maximilian, when at an early period he was in Leyden, but did not engrave it till 1520. *Dutch School.*

LUCAS VAN LEYDEN—*continued.*

Christ on a High Platform, Exhibited to the People as an innocent man by Pontius Pilate, with numerous figures in the foreground and architectural surroundings. With the engraving marked L. 1510 at the back, but the picture is marked A. D. in the corner, probably by some one intending to pass it for Albert Dürer.

Panel—11 *in. by* 18.

The Temptation of Christ. Two prominent figures with a mountain, buildings, and several figures in the background. With the engraving dated 1518, recorded by *Bartsch*.

Panel, in a glazed case—8½ *in. by* 6½. *Bought privately.* 25*l.*

The Crucifixion. The Magdalen at the foot, and other figures painted on gold ground.

Panel—20 *in. by* 15.

*** I believe engraved.

The Crucifixion. A Gallery Picture, Introducing the Emperor Maximilian, the Empress, and his Court as Mourners.

Panel—3 *ft.* 3 *in. by* 2 *ft.* 7. *in.*

*** A fine picture, which was greatly admired by my friend the late Mr. Christian John Nieuwenhuys, who frequently looked at it when at my fine-art or garden parties, and snubbed me for once undervaluing it, which he ascribed to my having accidentally got it a bargain, and that I did not know how to value it.

Saint Katharine, in a rich crimson and white costume, with an ornamental black and gold coiffure, holding a missal in her left hand, with a wheel, buildings, and numerous figures in the distance. (This picture has been engraved by the artist.) On the back of it is an early picture, finely painted, of an angel, inscribed *Dominus Gracia plena*, painted by Grisalle in the manner of Jan Van Eyck.

Panel—36 *in. by* 20½. *Foster's, April* 30*th*, 1869. 55*l.* 13*s.*

LUCAS VAN LEYDEN—*continued.*

CHRIST BEFORE PILATE and THE DESCENT FROM THE CROSS. A pair of small pictures. These pictures have been engraved as Lucas Van Leyden, and no doubt are so, but on them they are inscribed "By Albert Dürer, from Godoy's celebrated collection in Spain."

Panel—6 *in. by* 3½. *Christie's, G. H. Morland, May* 12*th*, 1866.

ADORATION OF THE MAGI, with numerous figures and an architectural background. Painted in distemper on satin, and subsequently surrounded by a Gothic border, which is highly finished in gold. With the engraving of it by Henry Goltzins in 1513, which, according to Weigel and Nagler, is very rare.

24 *in. by* 18, *framed and glazed. Christie's, April* 3*rd*, 1852. 25*l.*

*** A long note on the back of this picture assumes it to be an original picture by Lucas Van Leyden in distemper, of which but few were executed, and are therefore of extreme rarity. The Gothic border was added about 1826.

THE FOUR EVANGELISTS, painted on panel probably about 1508—1511, but see *Bartsch.* They have been engraved, and the original engravings, according to *Nagler*, are very rare. They were copied in later years, with the addition of the names of the Evangelists, which are sometimes cut off to make them pass for the original engravings.

Christie's, July 15*th*, 1867. 20*l.*

THE DECOLLATION OF ST. JOHN. The head, which is raised on a pole, is surrounded by eight figures, chiefly female. Painted in distemper and glazed. Exhibited by me at the Archæological Institute, June 28th, 1869.

Panel—10 *in. by* 7.

THE VIRGIN, IN A RICH CRIMSON ROBE, WITH THE CHILD IN HER LAP HANDLING FLOWERS, in the centre of a rich landscape with various accessories.

Panel—24 *in. by* 19.

*** This picture has been in Twickenham time out of mind, and was formerly in Lord Bacon's Park. It is, I believe mentioned by Ironside in his *History of Twickenham.*

JOHN LINGELBACH.

This eminent painter was born at Frankfurt on the Maine in 1625, and died at Amsterdam in 1687. He went to Amsterdam when very young, and in 1642, when he was seventeen years of age, went to Paris for two years, where he found many admirers, and by means of the profits on his works he went to Italy and passed six years at Rome, where his seaports and small costume subjects became much in demand. His ability in painting small figures induced Wynants and Ruysdael to have recourse to him for filling up their pictures. *Dutch School.*

An Italian Market Scene, with Numerous Figures. On the right is a lady with an attendant purchasing vegetables, in the background are buildings, a carriage and horses, etc.

Phillips', July 15th, 1862. 15*l.* 15*s.*

An Italian Cobbler and other figures near Roman ruins.

Panel—7½ *in. by* 7. *Christie's, Albert Levy, April 6th*, 1876. 16*l.* 16*s.*

A Seaport in the Levant, with shipping and numerous figures. Very highly finished.—Signed in full, and dated 1670.

Panel, glass front—26 *in. by* 18.

*** This, or a similar picture, appears to have been sold at Zachary's sale in 1828 for the large sum of 257*l.* 5*s.*

A Hawking Party, with two ladies on horseback, one conspicuously on a white horse after the manner of Nouvermans, with dogs and other emblems of a chase.

Copper—11 *in. by* 15. *Foster's, April 2nd*, 1869. 8*l.* 8*s.*

CH. LINKERT.

A pleasing Dutch artist. Probably living.

Frost Scene on the Dutch Coast, with windmills, figures, and skating.—Signed in full, and dated 1818.

Panel—10 *in. by* 13.

JOHN LINNELL, Senior.

Born in London, June, 1792, died at Redhill, Surrey, January 20th, 1882. Pupil of John West in 1805, and of John Varley in 1806. An eminent portrait and landscape painter, universally acknowledged as a master of rare excellence. As early as 1808 he gained the Royal Academy premium of 50*l.* He was fond of books, and I had the pleasure of being on friendly terms with him for nearly half a century. See WILLIAM BLAKE. *English School.*

PORTRAIT OF THOMAS HILL, ESQ., seated with a book in his hand. The original PAUL PRY amusingly recorded in Theodore Hook's *Reminiscences*, Crabb Robinson's *Diary*, Vol. II. p. 103, the *Mirror*, *Fraser's Magazine*, etc. I knew him intimately, and consider it a capital likeness. Exhibited at the Royal Academy, 1832.—Signed, and dated 1831.

Panel—12½ *in. by* 10. *Christie's, W. Browne White, May 24th* 1879. 41 *guineas.*

WILLIAM LINTON.

Born in Liverpool in 1788, and died in the neighbourhood of London, September 18th, 1876, in his eighty-eighth year. An eminent landscape painter, who travelled through England and Wales, as well as France, Italy, and Greece, in search of the picturesque, which he delineated faithfully. The *Examiner*, in reviewing his pictures when a collection of them was on exhibition in March 1881, ranks him with "the first landscape painters of the day." The *Times* described them as "exquisite landscapes which excited general admiration"; the *Morning Post* as follows: "We have seldom seen so interesting a collection, and the many distinguished persons who have visited it have expressed their unqualified approbation and delight. The scenery is exceedingly beautiful, while feeling, freshness, and fidelity pervade the sketches generally." He used to exhibit at the British Institution, the Society of British Artists, and the Royal Academy. His pictures sold at ridiculously low prices at the Artists' Sale, March 30th, 1860, in consequence of their number. *English School.*

VIEW OF THE VALE OF LUNE. A river which rises in the mountains of Westmoreland and flows through the north of the county of Lancaster into the Irish Sea, which it enters at Sunderland Point by a broad estuary; a flock of sheep and

WILLIAM LINTON—*continued.*

shepherd in the foreground.—Signed. Called by the *Times* "a powerful study."

Panel—13 *in. by* 20. *Christie's, Artists' Sale,* 18*l.* 18*s.*

Old Houses and Mill-Dam at Brecon, South Wales—Signed.

Panel—12 *in. by* 16½. *Christie's, Artists' Sale, March,* 1860. 13*l.*

Broughton Tower, on the Duddon, Northumberland.

Cardboard—9½ *in. by* 13. *Christie's, Artists' Sale,* 1860. 5*l.* 10*s.*

The Ferry-House on the Windermere Lake, with a boat and figures.

Cardboard—9½ *in. by* 13. *Christie's, Artists' Sale,* 1860. 5*l.* 15*s.*

The Cascades, near Loch Katrine.—Signed.

Panel—10 *in. by* 13. *Artists' Sale,* 1860.

Subiaco Church, near Tivoli.

Panel—9½ *in. by* 13½. *Christie's, March* 30*th,* 1860.

A pair: Lime Kilns on the River Duddon, Cumberland, also A View of Wallesley Pool, Birkenhead, with shipping.

Panel—8 *in. by* 13. *Artists' Sale.* 8*l.* 8*s.*

Mill and Lake in Epping Forest.—Signed.

Panel—9½ *in. by* 13½. *Christie's, Artists' Sale, March,* 1860.

FRA FILIPPO LIPPI.

Born at Florence in 1412, died in 1469. Studied the works of Masaccio in the monastery of the Carmelites at Florence, where he had adopted the monastic life. A painter of extraordinary merit. *Tuscan School.*

Two Full-Length Figures of Saints, one, St. Matthias, carrying a book in his left hand and a scimitar in his right; the other a female carrying a feather as her emblem (probably St. Barbara). Richly painted and gilt.

Panel—28 *in. by* 14½.

*** Mr. Young Ottley highly valued this picture, and reserved it to the last. I bought it at the sale of a few of his pictures after his death.

PHILIP JAMES DE LOUTHERBOURG, R.A.

Born at Strasburg, October 31st, 1740, died at Chiswick, March 11th, 1812. Son of a miniature painter established at Paris, and pupil of Tischbein, Vanloo, and Casanova. An eminent landscape, marine, and battle painter. He exhibited as many as 155 works at the Royal Academy. *English School.*

THE UNIVERSAL DELUGE, showing several figures on a rock, surrounded by water. A beautiful cabinet work painted for Macklin's Bible, and engraved there. Bryan says of it, "Considered as his best performance in that department."

Canvas—17 *in. by* 13. *Christie's, M. Anderson, June 7th*, 1861.

A RIVER VIEW, WITH CATTLE AND DOGS, and a peasant attending them; a ruined castle and trees in the distance.

Canvas—18 *in. by* 24. *Foster's, April 2nd*, 1879. 15*l.* 4*s.* 6*d.*

A LARGE LANDSCAPE, WITH WOMEN AND DONKEYS IN THE CENTRE, and other figures.

Phillips', June 5th, 1872. 14*l.* 14*s.*

BERNARDINO LUINI.

Born at Luino on the Lago Maggiore, about 1460 or earlier; death uncertain, but he was living in 1530, according to Nagler and others. Pupil of Leonardo da Vinci, whose works he so closely followed as often to be mistaken for him. There are but examples of this great master in England. *Lombard School.*

THE HOLY FAMILY. THE VIRGIN AND CHILD, ST. JOHN AND THE LAMB. A grand composition. From Cardinal Fesch's Collection, where it sold in 1846 for 4,021 crowns. Exquisitely painted. *Panel*—36 *in. by* 34.

SAINT LUKE.

Siret, in his *Dictionnaire des Peintres*, says: "On croit que Saint Luc, Evangeliste, fut peintre. Il est reconnu que les Madones de Bologne qu'on lui attribue sont des peintures du moyen age."

A VERY EARLY GREEK REPRESENTATION OF THE VIRGIN AND CHILD seated in a curiously carved arm-chair, with Greek lines and monograms above. Painted on a gold ground. On the back is inscribed, "Quaesta è la vera Effigie di M. V. Madre di Dio, cosi diccono le parolle scrittavi sopra, et crede esser fatta per mano di S. Lucca."

Panel—8 *in. by* 6. *Christie's, Wellesley's Sale.* 5*l.* 10*s.*

NICHOLAS MAAS, or MAES.

Born at Dort in 1632, died in 1693. A distinguished Dutch portrait and genre painter. Pupil of Rembrandt. *Dutch School.*

PORTRAIT OF A YOUNG PRINCE (? Prince of Orange) in a crimson silk dress and plume of feathers, a spaniel by his side. This appears to be the picture, No. 783, sold at the sale of the Bernal Collection in 1855 for *23l. 2s.*

Canvas—16 *in. by* 12. *Phillips', Lord Willoughby de Eresby, May 1st*, 1865.

JEAN DE MABUSE.

His family name was Gossaert, and he was born at Mauberge in Hainault about 1470, according to Theodore Lejeune and others, and died at Antwerp, October 1st, 1532. Of this extraordinary artist very little is accurately known; his works are of sufficient merit to have excited the curiosity and obtained the applause of Albert Dürer and Lucas van Leyden, both of whom visited him and expressed the most marked admiration of his works, and with the latter he was long a boon companion. *Flemish School.*

THE VIRGIN AND CHILD. AN EXQUISITELY BEAUTIFUL PICTURE.—Signed. Sir Charles Eastlake, who examined this picture with Mr. Mündler, a German expert, was anxious to have it for the National Gallery.

Panel—21 *in. by* 16. *Christie's, from the Hollingworth Collection, June 30th*, 1877. *55l. 13s.*

CHRIST CROWNED WITH THORNS. Four figures, with an architectural background. — Signed JOANNES MALBODIUS INVENTI, and dated 1527. This dated picture is marked in Stanley's *Bryan* as among his best pictures, and as bearing the latest date discovered. Bought at Richmond, on the death of the proprietor, for *52l. 10s.* He had, during his life, refused 100 guineas for it.

Panel—$9\frac{1}{2}$ *in. by* 7.

JEAN DE MABUSE—*continued.*

THE VIRGIN AND CHILD, ON A GOLD GROUND, surrounded by angels.

Panel—14 *in. by* 11. *Phillips', Hon. Mrs. Green*, 1862. 15*l.* 15*s.*

CHRIST CROWNED WITH THORNS, holding his cross, with a mocking figure on each side and various indications.

Panel—13 *in. by* 10.

THE VIRGIN AND CHILD SEATED ON A RICHLY SCULPTURED GOTHIC STONE THRONE, with landscape background. In a chased metal gilt frame. From the Bernal Collection, lot 650, where it sold, March 1855, for 40*l.* 19*s.*, and was bought by G. H. Morland, at whose sale in 1866 I became the possessor.

Copper—8½ *in. by* 6½. *Christie's, G. H. Morland, May*, 1866. 18*l.* 7*s.* 6*d.*

ANDREA MANTEGNA.

Born near Padua in 1431, died at Mantua in 1505. His famous series of the Triumphs of Julius Cæsar, nine tempera pictures, now at Hampton Court, is familiarly known to every lover of art. *Paduan School.*

PORTRAIT OF DANTE, with a floral wreath round his head. Painted in tempera.

Canvas—13½ *in. by* 11½. *Bought from Samuel Woodburn in* 1830.

CARLO MARATTI.

Born at Camurano, May 15th, 1625, died at Rome in 1713. Pupil of Andrea Sacchi, and for nearly half a century recognised as the most famous painter in Rome. His cabinet pictures of the Holy Family are especially admired for their tenderness and delicacy of treatment. *Roman School.*

THE MADONNA, WITH THE INFANT JESUS ON HER LAP. A fine example, which an eminent connoiseur once pronounced to be a first-class Baroccio.

Canvas—30 *in. by* 28. *Phillips', Marquis of Hasting's Collection, February 25th*, 1869. 34*l.* 13*s.*

CARLO MARATTI—*continued.*

THE ASCENSION OF THE VIRGIN, or THE IMMACULATE CONCEPTION. Numerous figures.

Copper, octangular—14 *in. by* 14.

THE VIRGIN AND CHILD, and THE GLORIFICATION OF THE VIRGIN. A pair of small pictures.

Phillips', July 1st, 1869. 5*l.* 5*s.*

MICHELE MARIESCHI.

Born in Venice, uncertain when, probably before 1700, died in 1743. He excelled in painting architectural views and perspective, and is seen best in his pleasing views in Venice, which are much in the style of Canach. *Venetian School.*

VIEW IN VENICE, with buildings and numerous figures.

Canvas—13 *in. by* 16½. *Eckford, Scarisbricke Collection.* 10*l.* 10*s.*

A VIEW IN VENICE, WITH BOATS AND FIGURES.

Canvas—14 *in. by* 16. *Bought at Brighton*, 1875.

WILLIAM MARLOW.

Born in Southwark, 1740. Resided for many years at Twickenham, where, after travelling in France and Italy by the advice of the Duchess of Northumberland, who admired his works, he died, January 14th, 1813. Pupil of Samuel Scott, the marine painter. His landscapes are pleasing and good, and were exhibited at the Royal Academy from 1788 to 1807.

VIEW OF OLD RICHMOND BRIDGE as seen from Twickenham, with landscape surroundings.

Canvas—13½ *in. by* 17.

JOHN MARTIN.

Born at Haydon Bridge, near Hexham, in the Isle of Man, July 19th, 1789, died February 17th, 1854. Historical landscape painter, especially celebrated for his Belshazzar's Feast, for which he obtained the premium of 200 guineas, and of which I have the first proof of the Engraving, signed by himself.

THE DESTRUCTION OF TYRE. A small picture of a storm at sea.—Signed, and dated 1834, in sepia.

Cardboard—3½ *in. by* 5½.

MASACCIO, called MASO DI S. GIOVANNI.

Born at the Castel San Giovanni, in the Upper Valdarno, Florentine territory, in 1402, died in 1443, in his forty-first year. One of the greatest painters of the fifteenth century, especially famed for his frescoes. Sir Joshua Reynolds alludes to him as the first who discovered the path that leads to every excellence at which the art afterwards arrived. *Tuscan School.*

MIRACLE OF THE CROSS. A Dominican monk holding up a gilt cross while standing calmly and unhurt on a pile of burning wood; a group of six figures, four on one side and two on the other, in cloaks looking on, while at a short distance a priest is kneeling and holding a cross before an abbot, whose attendants are near a doorway.

Original panel—10½ *in. by* 27. *Christie's, Samuel Woodburn, June 9th*, 1860. 53*l.* 11*s.*

QUENTIN MATSYS.

Born at Antwerp in 1450, died there in 1529. Known as the Blacksmith of Antwerp, and famous for his pictures of sacred as well as humorous subjects, especially his misers, userers, card-players, and beggars. *Flemish School.*

INTERIOR OF A DUTCH BEER-HOUSE, with Boors drinking and giving alms to a bagpiper and his wife, whose youthful son is exhibiting the feat of standing on his head on the top rail of a three-legged stool. With the engraving of the same taken from Le Brun's *Gallerie des Peintres Flamands*, Vol. I. page 5, where the picture is fully described.

Panel—18 *in. by* 34.

J. KENNY MEADOWS.

Born in Cardiganshire, November 1st, 1790, died in August, 1874. A popular designer of humorous subjects, much patronised by publishers. He exhibited up to 1834 at the Society of British Artists, and afterwards at the Royal Academy. *English School.*

A LANDSCAPE, WITH FIGURES.

Chancellor, December 12th, 1862. 5*l.*

ISRAEL VON MECHELN, or MECKENEN.

Supposed to have been born in Mecheln, near Münster, about 1424, and to have died about 1503. An eminent painter classed as of the school of Van Eyck and Martin Schoen. His pictures are generally painted on a gold ground, and, according to an authority quoted by Nagler, were admired throughout Europe, and were especially esteemed by painters. He is usually designated Master of the Passion in consequence of his celebrated series of pictures formerly at Cologne.

THE CRUCIFIXION, CURIOUSLY AND ELABORATELY TREATED, with numerous figures, the whole painted on gold ground. A picture which appears to have been engraved.

Panel—28 *in. by* 12.

SIMONE MEMMI or MARTINI, of SIENA.

Born at Siena, according to Zani and others, in 1274, and according to Vasari and others, in 1284 or 1285, died in 1344. Supposed by some to have been a scholar of Giotto, and although he may not have been his scholar, he is known to have co-operated with him in his works and to have aided him at Rome in the celebrated mosaic of the Navicella. He painted the portrait of the famed Laura, for which he is celebrated by Petrarch in two of his sonnets. *Florentine School.*

TWO SAINTS. Small pictures from the Alton Towers Collection.

Christie's, Bramhope Manor, February 10th, 1865. 3*l.* 8*s.*

GABRIEL METZU.

Born at Leyden in 1615, died at Amsterdam about 1669. "This charming painter appears to have made the works of Terburg his model, whom he equalled in the silky softness of his pencilling, and surpassed in the elegance and correctness of his design. His style may be compared to that of Vandyck in the correct drawing of the heads and hands, the delicacy of his carnations, and the breadth and facility of his pencil The works of Metzu may justly be considered as models of perfection in the particular branch of art in which he excelled."—Stanley's *Bryan. Dutch School.*

PREPARING FOR A DUET, or, THE SINGING LESSON. A gentleman playing on the violin, while a lady seated alongside is listening with a sheet of music in her hand and a favourite spaniel at her feet. Apparently the picture described by John Smith, No. 31, and engraved in the Choiseul Gallery.

Panel—19 *in. by* 14½. *Christie's, November 26th,* 1881. 20 *guineas.*

ANTHONY FRANCIS VAN DER MEULEN.

Born at Brussels in 1634, died at Paris, 1690. This distinguished artist is celebrated for his tree-landscapes and battle pieces, in which the figures of horses are always correctly drawn and touched with great spirit. He was greatly admired by Louis XIV., who made him court-painter and gave him apartments in the Gobelins. *Flemish School.*

A Woody Landscape, supposed to be the Forest of Ardennes, with the Story of the Conversion of St. Hubert of Liége, who has dismounted his white horse and is at prayer before a stag bearing a crucifix between its horns, with three sporting dogs near him.

Canvas—20 *in. by* 34. *Christie's, White's Collection, April 5th,* 1872. 13*l.* 2*s.* 6*d.*

FELIX MEYER.

Born at Winterthur, in Switzerland, in 1653, died in 1713. A very pleasing painter of landscapes, chiefly in Switzerland or on the Rhine, always neatly and carefully finished. Bryan gives a very interesting account of him. *German School.*

A Pleasing Landscape, with a Cottage between lofty Trees, and pedestrian figures in the foreground.

Panel—10 *in. by* 13. *Bought of Mr. Eckford, with others.*

HENDRIK MEYER.

Born at Amsterdam in 1737, came to England in 1775, and died in London, where he had long been established, in 1793. His works are held in great estimation. *Dutch School.*

A Woody Landscape, with Cattle and Figures, a woodbine cottage in the centre with a peasant's family at the door, a cathedral in the extreme distance.—Dated 1777.

Panel—17 *in. by* 21. *Christie's, July 15th,* 1864. 10*l.*

THEODORE, or THEOBALD MICHAU.

Born at Brussels in 1676, died in 1755. A painter of landscapes and merry-makings, much in the style of Breughel and occasionally of Teniers. *Flemish School.*

A View on the Rhine, with Cottages, Sailing Boat, and numerous figures. Apparently a cattle fair. Painted on copper and signed.

12 *in. by* 16. *Christie's, Ralph M. Bienard, June 29th,* 1872. 19*l.* 8*s.* 6*d.*

A Pair of Landscapes on the Banks of a River, with sailing boats, cattle, and numerous figures. Painted on copper and signed in full.

5 *in. by* 7. *Phillips', John Swaby, March 5th,* 1860. 9*l.* 9*s.*

A Landscape, with Figures.

Phillips', July 15th, 1862. 4*l.*

A View of a Foreign Seaport, with numerous Figures. In carved frame.

Sotheby, Canon Benson, January 16th, 1874. 7*l.*

MARIE OVIDE MICHEL.

Born at Paris in 1753. Landscape painter and engraver, of whom little else is known.

A Landscape, with Cattle and a Goatherd, surrounded by rocky scenery.—Signed.

Phillips', February 12th, 1863. 4*l.* 14*s.*

JAN MIEL.

Born in the castle of Vlaerdergen, near Antwerp, in 1599, died at Turin in 1664. This eminent painter, whom the Italians call "Giovanni della Vite," was the scholar of Gerard Seghers and

JAN MIEL—*continued.*

one of his ablest disciples. He afterwards went to Rome, where he was received into the academy of Andrew Sacchi, with whom he worked on some of his most important pictures. *Flemish School.*

A Monk (probably St. Francis) distributing Bread and Soup, at the Gate of a Convent, to Poor Italian Peasants. Sixteen figures. Apparently the Choiseul picture, which sold in 1772 for 2,000 francs, or one of the same subject which Seguier records as having sold in London in 1801 for 22 guineas.

Copper—20½ *in. by* 28.

MICHIEL JANSZ MIEREVELDT.

Born at Delft in 1568, died there in 1641. Nagler says, "He began as an engraver under Jerome Wierx, but soon took to portrait painting, at which he became so successful, that in a few years he obtained the reputation of being the greatest portrait painter of his time." Charles I. invited him to England in 1625, but as the plague was then raging in London, he declined to accept the invitation. *Dutch School.*

Portrait of John van Olden Barnevelt. Painted on a black panel and surrounded by inscriptions reciting the names and particulars of the twenty-four judges who condemned him to death, which unjust sentence was carried out May 1619. This interesting portrait is signed, *Aetatis suæ* 70, *anno* 1617.

Panel—15½ *in. by* 12½. *Christie's, January* 12*th*, 1861.

*** I lent this picture to Mr. Motley while he was engaged in writing his *Memoir of Olden Barnevelt*, and he was much interested with it, and besides his thanks, I had the pleasure of receiving a presentation copy of the book presented to me, at his instance, by Mr. John Murray.

FRANCIS VAN MIERIS, called THE ELDER.

Born at Leyden in 1635, died in 1681. After studying under Abraham Toornevlied, an eminent painter on glass, he became the scholar of the celebrated Gerard Douw, and was not only the ablest of his scholars, but is considered by some as being superior to his instructor. *Dutch School.*

Portrait of Maria Sybilla Merian, the celebrated flower painter and naturalist (daughter of Matthew Merian, equally celebrated), born April 2nd, 1647, died 1717. An oval. Painted about 1680, and engraved in Weyermann's *Lives of the Painters.*

Copper—7½ *in. by* 6.

Portrait of a Gentleman in a Full-Bottomed Wig and Robes, seated in a garden; apparently a judge. Very highly finished.

Panel—20 *in. by* 16.

Portrait of the Archbishop of Würzberg as an Architect, measuring a plan before him with a compass, while an open book, apparently *Vitruvius*, with wonderfully minute letters worthy of Vander Heyden, is at his elbow.

Panel—15 *in. by* 12.

Portrait of a Dutch Senator, in a Black Dress with lace collar and ruffles. Probably one of the judges who condemned Olden Barnevelt to death.

21-12-07-lot-87

Panel—7 *in. by* 6.

Portrait of John Mieris the Artist, son of Francis Mieris the elder, by whom it is supposed to have been painted. In a circle.

Panel—4½ *in. by* 4½. *Christie's, February 16th*, 1861. 8*l.*

Portrait of a Danish Nobleman, in a cuirass partially covered by his robe, holding a baton in his right hand, and leaning on his helmet and feathers with his left arm. With his armorial bearings, under which is the signature, Franz

FRANCIS VAN MIERIS—*continued.*

Mieris, 1662. With a long German inscription on the back.

Panel—12 *in. by* 8. *Phillips', May 3rd,* 1865. 7*l.* 17*s.* 6*d.*

THE CHARLATAN WORM DOCTOR. A quack with his hands upraised and medicine on a table before him, professing to cure a *femme malade*, while half-a-dozen figures are looking on.—Signed in full.

Canvas, glazed—18 *in. by* 14. *Sotheby's, May 3rd,* 1882. 12½ *guineas.*

WILLIAM MIERIS.

Son of Francis Mieris the elder. Born at Leyden in 1662, died there in 1747. Pupil of his father. "Neither the great Gerard Douw, nor Wm. Mieris's famous father, could excel William in the microscopic finish which he bestowed on the *minutiæ* of his pictures." *Dutch School.*

A FEMALE DEALER IN POULTRY, GAME, VEGETABLES, ETC., standing at a slab near an open window, with two boys, one holding up a cage containing pigeons, the other holding a basket of partridges, to which he points, as if wishing to sell; a large hare hanging in the foreground.

Panel—16 *in. by* 14. *Christie's, G. C. Heath's Sale, February 16th,* 1861. 15*l.* 4*s.* 6*d.*

A MUSICAL PARTY OF FOUR FIGURES, two male and two female, the younger gentleman playing on a lyre to music which a lady has before her.—Signed in full.

Panel, glazed—18 *in. by* 14. *Sotheby's, December 15th,* 1881. 19*l.*

THE MUSIC LESSON. A lady standing before a pianoforte with music before her, while a signor, with music in his hand, seems to be watching her performance; with two other figures,

WILLIAM MIERIS—*continued.*

male and female, in the background. Exquisitely finished, on Dresden porcelain. Marked, K. P. M., and signed, G. Pertz, Dresden.

13 *in. by* 11.

A Female Figure, in a Blue and Yellow Dress, holding up her right hand in astonishment at a man who seems to bring her some unpleasant tidings; a large bird-cage between them.

Panel—10 *in. by* 8.

NICHOLAS MIGNARD.

Born at Troyes in Champagne in 1608, died at Paris 1668. He was greatly patronised by Cardinal Mazarin and Louis XIV., and was officially appointed to paint the portraits of all the court as well as several works for the palace of the Tuileries. *French School.*

Portrait of Mlle. Mancini, niece of Cardinal Mazarine, in an open blue dress fastened with pearls, her head adorned with a large red feather. Painted in the manner of Sir Joshua Reynolds. Apparently Marie Anne Mancini, Duchesse de Bouillon, born 1649, died 1714. Came to England to visit her son, the Prince de Turenne.

Canvas—29 *in. by* 23.

PIERRE MIGNARD.

Younger brother of Nicholas, born at Troyes in 1610, died in Paris, 1695. Pupil of Boucher and of Vouet. *French School.*

The Duke and Duchess of Orleans, in full Costume, Very highly finished. A pair of ovals.

Copper—10 *in. by* 7½. *Christie's, John Bowman, January 28th,* 1876. 22*l.* 1*s.*

Portrait of Madame de Maintenon, in rich attire, with a mirror in her left hand; Cupid looking over her right shoulder.—Signed on the mirror.

Copper—19 *in. by* 16.

MISSAL ORNAMENTS.

THREE LARGE ITALIAN MISSAL ORNAMENTS OF THE FIFTEENTH CENTURY, painted on vellum and mounted in an oblong frame.

1. The Virgin, surrounded by winged seraphs, ascending to heaven.
2. The Virgin and Child, with a saint in adoration.
3. The Crucifixion.

Framed and glazed—13 *in. by* 25.

*** *Other Missal Ornaments are reserved for the Miniature Catalogue.*

HENDRIK MOMMERS.

Born at Haarlem in 1623, died in 1697. *Balkema* says that he was a pupil of Karel du Jardin. *Dutch School.*

AN ITALIAN LANDSCAPE, WITH A FEMALE PEASANT MILKING A GOAT; near her is a herdsman and sheep, cattle in the distance, with figures. A fine example.

Canvas—26 *in. by* 23. *Phillips', July 15th,* 1862. 24*l.*

KAREL DE MOOR.

Born at Leyden in 1656, died at the Hague in 1738. Pupil of Gerard Douw, Francis Mieris, and Schalken. *Dutch School.*

PORTRAIT OF ELIZABETH BARNHAM, COUNTESS OF CASTLEHAVEN, richly attired in a blue dress, her long brown hair falling over her shoulders.

Panel—7 *in. by* 5. *Christie's, Edw. White's Collection,* 1872.

THE TOILET. A lady in a white silk dress seated before a looking-glass, at which her attendant is pointing.—Signed in full.

Panel—13½ *in. by* 11½. *Christie's, June 11th,* 1881. 17 *guineas.*

JOHN MICHAEL MOREAU, called LE JEUNE.

Born at Paris in 1741, and died there in 1814. Painter and engraver. Pupil of Louis Joseph le Lorrain, with whom he went to St. Petersburg in 1758, and remained there until the death of his master in 1760. He afterwards devoted himself to engraving under Le Bas, and became celebrated. *French School.*

LE PETIT SOUPER. An interior, with four figures, two ladies and two gentlemen, in full costume, round a table. A scene in one of Molière's plays.

Panel—6 *in. by* 5. *Phillips', November* 21*st*, 1865. 10*l.* 10*s.*

MARIE ANTOINETTE, accompanied by the Comte d'Artois, visits Cagliostro in his library, by whom she is foretold the events of her destiny. A richly coloured opaque drawing.

Panel, glazed front—8½ *in. by* 10½.

Marie Antoinette, born 1755, married Louis XVI. 1770, the diamond necklace affair 1785, brought to Versailles October 12, 1789, imprisoned 1792, executed December 13, 1793.

JOHANN LUDWIG ERNST MORGENSTERN.

Born at Rudelstadt in 1738, died at Frankfurt, 1819. Stanley says of him: "An excellent painter of the interior of churches, similar to Peter Neefs, but with no appearance of imitation. They are painted with a full rich pencil, spirited touch, and a true knowledge of light and shade, and are ornamented with figures very skilfully introduced. Some few were brought to England about thirty (now sixty) years ago, and were much prized. Since that time they have become rare and have considerably increased in price." *Dutch School.*

INTERIOR OF AN ITALIAN CHURCH, WITH FIGURES IN THE FOREGROUND. Very highly and minutely finished.—Signed.

Copper—14 *in. by* 18. *Christie's, R. Hume, May* 31*st*, 1876. 22*l.* 11*s.* 6*d.*

*** This picture was intended for the late Duke of Hamilton, and would have been worthy of his collection, but before it could reach him he died.

GEORGE MORLAND.

Born in the Haymarket, June 26th, 1763, died in Eyre Street, Coldbath Fields, October 29th, 1804. The most popular animal and subject painter of English domestic life. Pupil of his father, Henry Robert, called Old Morland, a painter in crayons, who died in 1797, at the advanced age of eighty-five. George exhibited at the Royal Academy as early as 1779, and occasionally up to 1794, and at the Associated Society of British Artists even four years earlier. *English School.*

*** George Morland died when I was nine years old. I was at school with his nephew, George Henry, whose father had become sole agent for George's pictures, which gave me an opportunity of more than once seeing him.

DUCK-SHOOTING FROM A BOAT, IN A VERDANT LANDSCAPE. One of the figures seated in the boat is a portrait of George Morland himself, the one shooting is his boon friend, John Raphael Smith, who was an excellent miniature painter and a first-class engraver.

Canvas—16 *in. by* 20. *Christie's, March* 15*th*, 1862. 33*l.* 12*s.*

THE FISHERMAN'S HUT. HE SMOKING A WHITE PIPE, WHILE HIS WIFE IS SHOWING HIM A YOUNG CHILD ; with two other children behind her, and a basket of fish in the foreground ; the fisherman's boat in the background. With the fine mezzotint engraving by J. Raphael Smith, dated 1799.

*** Bought, in 1868, of Mrs. Healy, Little Gonerby, near Grantham, Lincolnshire, whose father had it direct from the artist. Cost 30*l.*

Canvas—20 *in. by* 19.

A HIGHLY FINISHED COLOURED DRAWING of the same subject, apparently made for the engraver. *In the Artist's ungilt frame.*

17 *in. by* 22.

A SMALL LANDSCAPE, WITH A MAN DRIVING A HORSE AND CART, canvas-covered, and two figures within a cottage door. —Signed, G. Md.

Panel—7 *in. by* 6. *Phillips', Col. Bunbury, May* 8*th*, 1860. 6*l.* 10*s.*

GEORGE MORLAND—*continued.*

A Cottage Interior, with a Female Seated near the Fireplace, Holding a Jug, and Talking to a Little Girl alongside her; at her back, on the floor, is a boy caressing a spaniel, with a cat at his feet.—Signed, G. Morland.

Canvas—16¼ *in. by* 13½. *Christie's, May 25th*, 1867. 19*l.* 15*s.*

An Ass in a Stable, with a cottage in the distance.—Signed, G. Morland. Praised by Hassell, p. 147.

Canvas—10 *in. by* 12. *Christie's, Shandon of Novar Collection, April 14th*, 1877. 16 *guineas.*

A Lecture on Gadding. An Interior Showing an old Woman seated in an Arm-Chair with an Open Book on her Lap Lecturing a Handsome Girl probably Letitia, gaily dressed with black hat and feathers, who is standing at the back of a chair on which a dog is leaning, while a cavalier, in a scarlet coat, is listening at an open door.

*** With two engravings of the picture at the back of it; one a proof before the letters, the other a coloured engraving which represents the painting as the work of John Raphael Smith, the celebrated engraver and the boon friend of George Morland, and this engraving is signed G. Bartolotti. The painting, however, is exactly in the style of Morland, and tallies with his set of "The Progress of Seduction," a series of six plates.

Munro & Novar

Canvas—18 *in. by* 14. *Christie's, December 13th*, 1867. 36*l.* 15*s.*

Hg. Bolm sale, Christies 1885, March 28, lot 1577, 22p (Marshal

An Interior, with a Woman and Dog.

Christie's, John Greaves, Esq., June 5th, 1865. 8*l.*

A Coast Scene, with a Fishing-Smack and Fishermen in the foreground, and vessels and a rock in the distance.

Cardboard—9 *in. by* 13.

GEORGE MORLAND—*continued.*

A Small Woody Landscape, in the Centre of which is a Pedestrian Female in a Scarlet Cloak.

Panel—6 *in. by* 9.

A Butcher Thrown from his Horse, and Spilling Meat from his Tray. A Winter Scene.—Signed, G. Md. An engraved picture.

Canvas—10 *in. by* 12. *Bought of Mr. Cribb, picture dealer, London, in* 1850.

Cymon and Iphigenia. The First Interview, and the Sequel. A pair of ovals.

Canvas—10 *in. by* 11½. *Robinson, Son, & Foster, May* 11*th*, 1869. 21*l.*

A Woody Landscape, with a Male and Female Peasant in the Foreground, and a Man on a White Horse in the Distance. Highly finished.

Panel—9 *in. by* 8.

A Small Woody Landscape, with a Cottage, in front of which is a female and a boy, with a tub before them.

Panel—7½ *in. by* 6.

Striking a Bargain. A Fish-Dealer on a White Horse and a Woman on the Sea-Shore, with a Basket of Mackerel and other Fish. Two vessels are in the distance, the largest of which is being pointed at by what would appear to be the captain. With two other figures in the rear.

Canvas—20 *in. by* 26. *Christie's, General Dutton, July* 3*rd*, 1863.

A Large Coloured Drawing of the Same Subject, with some slight variations in the distance. *In the Artist's ungilt frame.*

17 *in. by* 22.

GEORGE MORLAND—*continued.*

A Market Man on a White Horse, with a Basket under his Arm, a Dog alongside, in front of a Rock on the Sea-Shore, bargaining with a woman for some fish just landed from a boat. With the fine mezzotint engraving of the same by his brother-in-law Ward at the back. Also a finely coloured engraving of same.

Panel—12 *in. by* 14.

A Forest Scene, with a Wooden Bridge in the Centre, with peasants crossing; one of them a girl leaning over it. A fine specimen.—Signed.

Canvas—12 *in. by* 10. *Henry Graves, February 8th*, 1860.

An Old Clothesman Bargaining for a Pair of Breeches from a Servant Maid, and showing how much they are worn by poking his hand through a fundamental part. A copy of Rowlandson's picture, but evidently painted by Morland.

*** This picture has been twice engraved, one bearing the name of Rowlandson, the other, I think, that of George Morland.

Canvas—12 *in. by* 14½. *Christie's, February 11th*, 1861.

A Landscape, in which a Man on a White Horse, with a Dog, is Crossing a Wooden Bridge. In the front are two men, with nets, dragging a stream. A cottage in the distance.—Signed, G. Morland.

Canvas—10 *in. by* 12. *Phillips', June 15th*, 1862. *7l. 15s.*

A Milkmaid Surprised by a Young Gentleman, who touches her on the shoulder and causes her to upset her pail, which she had just been filling from a cow alongside her. The portraits are evidently Morland and his wife, and may be representative of their first interview.—Signed. G. Morland.

Canvas—11 *in. by* 13.

GEORGE MORLAND—*continued.*

FIGURES AT A STILE. A large drawing in red chalk.

Framed. Christie's, J. H. Smith, of Twickenham, July 14th, 1877. 2*l.* 15*s.*

SETTERS. A PAIR, IN WOODY LANDSCAPES.

Panel—6 *in. by* 8. *Christie's, J. H. Smith, of Twickenham, July 14th,* 1877. 5*l.* 5*s.*

A WINTER SCENE, WITH A PAIR OF HORSES.—Signed, G. M.

Panel—7 *in. by* 9. *Christie's, J. H. Smith, July 14th,* 1877. 6*l.* 6*s.*

PORTRAIT OF A VENERABLE OLD FARMER-LIKE MAN, in breeches and gaiters, sitting under a tree; with a white throated black dog by his side.

Canvas—24 *in. by* 17.

THE LUCKY SPORTSMAN. A woody landscape, in which a sportsman is carrying a gun, with a retriever at his feet; while two females, seated, seem in conversation with him. With the engraving by Scriven.

Panel—11½ *in. by* 9½.

TRAVELLERS, MALE AND FEMALE, PROBABLY GIPSIES, REPOSING UNDER TREES; with a loaded donkey near them. An oval.

Canvas—8 *in. by* 10. *Christie's, G. H. Morland (nephew of the painter), May 12th,* 1866. 15*l.* 4*s.* 6*d.*

PORTRAIT OF MRS. GEORGE MORLAND SITTING ON A COUCH IN A COTTAGE, with a spaniel at her feet, and a parrot in a cage on the wall. An engraved picture (of which my friend, Mr. Capron, has a copy in colours).

Canvas—12 *in. by* 9½. *John Greaves, Esq., June 6th,* 1865. 8*l.*

GEORGE MORLAND—*continued.*

A Shipwreck in a Gale on the Cornish Coast, with figures on the rocks, and sea gulls.—Signed in full, G. Morland, and dated 1785.

Canvas—13 *in. by* 17. *Christie's, Norton Hall Collection, February 26th,* 1880. 25*l.* 4*s.*

Horses and Figures before an Inn, with a Thatcher on Roof and a Pig in the Foreground.—Signed in full, G. Morland, 1795.

Canvas—24 *in. by* 30. *Christie's, December 14th,* 1878. 24 *guineas.*

A Pair of Miniature Landscapes. One a Winter Scene, with a female pedestrian, and a cottage in the distance; the other, A Man on a White Horse, and a red tiled house in the distance.—Both signed, G. M.

Panel—3 *in. by* 4.

W. W. MORRIS.

Living at New Cross, Deptford, in 1860.

No Quarter. A Dog Killing a Rat, with accessories. Painted 1854. A clever and striking picture. *Circular.*

Canvas—14 *in. February 25th,* 1860. *Bought privately.* 5*l.* 5*s.*

A Sea Piece. A small picture.

Phillips', John Swaby, March 5th, 1860. 2*l.* 15*s.*

FREDERICK MOUCHERON.

Of an Antwerp family. Born at Emden in 1633, died, it is supposed, in 1686, or some years later, as there is a picture in the Dresden Gallery signed by him, and dated 1713. Pupil of John Aselyn. His landscapes exhibit very pleasing scenery much in the manner of John Both, Hobbema, and other distinguished

FREDERICK MOUCHERON—*continued.*

artists of the Dutch School. His works were much admired in Paris during his several years residence there, and quite as much in Holland after his return there, and they are now found in the choisest collections. The figures in his landscapes are usually by Adrian Van de Velde, but occasionally by Lingelbach. *Dutch School.*

A Woody Landscape, with Figures by Adrian Van de Velde. From Lord Gwydyr's Collection, sold in 1829 for 52*l.* 10*s.*

Panel—15½ *by* 12½.

A Small Classical Landscape, with Nymphs Bathing, and boys with flowers. The figures by Lairesse. From the Count de Morny's Collection.

Canvas—11 *in. by* 9. *Christie's, Charles Martin, March* 27*th*, 1876. 23*l.* 2*s.*

A Large Woody Landscape, with very Tall Trees in the Foreground, and pedestrian figures, with a dog on one side, and horse and cart on the other, the figures by Adrian Van de Velde.—Signed in full. From Lord Gwydyr's Collection, where it sold in 1829 for 50 guineas.

Canvas—35 *in. by* 30. *Christie's, Thos. Norris, November* 9*th*, 1873. 29 *guineas.*

A Small Flemish Landscape, with Water, and a Man in a Red Coat, Shooting.

Panel—12 *in. by* 19. *Phillips', July* 15*th*, 1862. 6*l.*

WILLIAM JAMES MÜLLER.

Born of German parents at Bristol in 1812, and died there, after much travelling in Germany, Switzerland, Italy, Greece, and Egypt, September 8th, 1845. A distinguished landscape and figure painter. Pupil of J. B. Pyne. He was a constant exhibiter at the Royal Academy from 1833 till his death, with the exception only of the years he was abroad, and his pictures found ready sale. *English School.*

WILLIAM JAMES MÜLLER—*continued.*

View at the Top of Brockley Combe, near Bristol. —Signed in full, W. Müller.

Panel—7 *in. by* 9. *Christie's, Rev. C. H. Craufurd's choice Collection, February 27th*, 1864. 19*l.* 19*s.*

Temple of Paestum, with surrounding Landscape.—Signed in full, and dated 1842.

Canvas, glazed—17 *in. by* 27. *Sotheby's, May 3rd*, 1882. 12½ *guineas.*

A Bedouin Arab, with a Wand in his Hand. An Egyptian Study.

Panel—10 *in. by* 7. *Christie's, J. Anderson Rose, March 23rd*, 1867.

A View of Grand Architectural Buildings in Greece or Egypt, with boats and numerous figures in the foreground. A large, richly coloured drawing, protected with plate glass.

Canvas—22 *in. by* 30.

Bought at the sale of the Rev. Theodore Williams's pictures, sometime about 1850, at Christie's.

MUNICH FRESCO,

Representing Christ Blessing Little Children. A group of numerous figures, illustrating Matthew xix. 13, *et seq.* Beautifully painted in colours on a gold ground. Framed and glazed.

14 *in. by* 27.

BARTOLOMÉ ESTEBAN MURILLO.

Born at Seville, January 1st, 1618, died there, April 3rd, 1682. Pupil of Juan del Castillo and Juan Velasquez. His earliest pictures are chiefly illustrations of humble life, his latter works are in a more elevated style, and almost exclusively devoted to scriptural subjects. *Spanish School.*

BARTOLOMÉ ESTEBAN MURILLO—*continued.*

THE HOLY FAMILY. THE YOUTHFUL SAVIOUR STANDING BETWEEN THE VIRGIN AND JOSEPH, the Holy Spirit descending upon them. In an elaborately carved frame.

Canvas—11½ *in by* 9½. *Christie's, Hon. F. Byng, July 1st,* 1871. 17*l.* 17*s.*

*** Supposed to be a highly finished sketch for the famous picture now in the National Gallery. Mentioned by Sir Wm. Stirling as formerly in the possession of some English collector, and he afterwards recognised it at my house. See page 1425 of his *Artists of Spain,* where this sketch is described. It has since been fully described by Mr. Charles B. Curtis in his new work called *Velazquez and Murillo,* page 175.

THE INFANT JESUS, WITH A GLOBE IN HIS LEFT HAND, AND CHERUBS FLOATING ABOVE AND BELOW HIM, appearing in a golden flood of glory to Saint Anthony of Padua (" the shaven brown-frocked saint," as Sir W. Stirling calls him), who is on his knees, with outstretched arms, gazing with rapture at the dazzling vision. On the table at his side is a death's head, a book, and some lilies, and on the floor a large open book.

Canvas—11 *in. by* 9. *Christie's, Henry Farrar, June 15th,* 1866.

*** Sir Wm. Stirling Maxwell, with whom I was on friendly terms, often looked at this picture, and considered it to be a finished sketch for the great picture painted in 1656, for which Murillo received 10,000 reals, and which is still the gem of the cathedral. See Stirling's *Artists of Spain,* pages 841-2.

SAINT FRANCIS OF ASSISI AT THE FOOT OF THE CROSS EMBRACING CHRIST, WHO IS FASTENED WITH HIS LEFT HAND TO THE CROSS, and places his right hand on the shoulder of the saint, whose right foot rests on a globe ; probably intended to signify that he contemned the world and its snares. Two pretty celestial choristers flitter near the cross on Christ's left, holding an open music book. This is a sketch for the celebrated picture in the museum at Seville. Murillo's pictures are fully described by Sir Wm. Stirling in his *Annals of the*

BARTOLOMÉ ESTEBAN MURILLO—*continued.*

Artists of Spain, and at pages 875-6 and 1436 this picture is mentioned.

*** It is also described by Mr. Charles B. Curtis at page 235. Mr. Cox, picture dealer, of Pall Mall, had a fine gallery picture of this subject (now in the possession of George Salting, Esq.), and offered me a large price for this sketch, I think 80*l.*, which I refused.

Canvas—11 *in. by* 8. *Christie's, G. A. Hoskins, June 18th*, 1864 (*formerly from the Collection of King Louis Philippe*). 39*l.* 18*s.*

SAINT ANTHONY OF PADUA KNEELING AT PRAYER, AND THE INFANT JESUS; a golden flood of glory above them. Highly finished.

Panel—11 *in. by* 8. *Christie's, Louis Philippe.*

*** Described by Mr. Charles B. Curtis at page 214 of his *Velazquez and Murillo.*

PORTRAIT OF MURILLO IN HIS YOUTH, WITH HIS PALETTE BEFORE HIM, AND A PICTURE which he appears to have been painting, with a Statuette on a table. In a Spanish carved frame.

Panel—12 *in. by* 8½.

THE IMMACULATE CONCEPTION, or, as it is generally called, THE ASSUMPTION OF THE VIRGIN. A very fine Munich enamel, by Meinelt, of the famous picture in the Museum of the Louvre, which cost at the sale of Marshal Soult's Collection, upwards of 25,000 guineas. *Richly framed.* 20 *in. by* 15.

*** I bought this of the exhibitors of Munich enamels, at 16, Berner's Street, Oxford Street, in 1859, who priced it in the catalogue a 135*l.*, but I afterwards got it with others for less. Prince Albert and the Queen admired it very much, but they seemed to think it too dear. I was present at the time.

HERMAN VAN DER MYN.

Born at Amsterdam in 1684, died in London in 1741. A painter at first of flowers and fruit, but afterwards of portraits, for which he became so eminent, that he obtained very large prices. The Duke of Chandos gave him 500*l.* for his life-size portrait, and he painted the Prince of Wales on the same terms. *Dutch School.*

PORTRAIT OF GEORGE FREDERICK HANDEL, the great composer. Highly finished.

Panel—11 *in. by* 8½. *Christie's, December 1st*, 1860.

LOUIS and ANTOINE LE NAIN.

Supposed to be natives of Laon, in France. Born respectively 1583 and 1585, and both died about 1648. Painters chiefly of domestic subjects and assemblages of peasantry, in which they excelled, and are supposed to have worked conjointly on them. *French School.*

A Family Party, consisting of Four Female Children assembled round an Old Woman, who is seated with a basin in her lap, and a jug and glass before her held by a youth, who is also seated. Carefully finished.

Panel—11 *in. by* 13. *Phillips', May 13th*, 1862. 13*l.* 13*s.*

This picture had belonged to Bryant, the picture dealer of St. James's Street, who valued it at 50 guineas.

PATRICK NASMYTH.

Born at Edinburgh, January 7th, 1787, died at Lambeth, August 17th, 1831. Pupil of his father, Alexander Nasmyth. A first-class painter of English and Scottish scenery, much in the manner of Ruysdael and Hobbema. He exhibited at the Royal Academy from 1809 to 1830, and at the Society of British Artists from its foundation in 1824 to the time of his death. *English School.*

A Rich Landscape at Abbotsford, showing a river and bridge, with figures and sheep in the foreground.—Signed, P. Nasmyth.

Panel—10 *in. by* 13½. *Christie's, W. Curling, March 16th*, 1866. 24*l.* 13*s.* 6*d.*

A Cottage, Trees, and a Traveller, in a highly finished landscape.—Signed, P. Nasmyth.

Panel—9½ *in. by* 13½. *Puttick & Simpson, May 10th*, 1869. 21*l.* 5*s.*

An Early Landscape, with a Castellated Mansion in the Distance, and Cattle in the Foreground.—Signed.

Canvas—6½ *in. by* 9.

PATRICK NASMYTH—*continued.*

A Woody Landscape, with a Cottage on the Banks of a River, in the manner of Hobbema.

Panel—10 *in. by* 13.

A Green Woody Landscape, with Cottages between the Trees ; a windmill in the distance, two cottagers in front, and a peasant crossing a stile.

Panel—8 *in. by* 11. *Christie's, February* 18*th.*

A Landscape, with a Cottage alongside a Lake in which a Peasant is Angling ; trees in the background and geese in the water.

Canvas—13 *in. by* 17. *Puttick & Simpson, May* 10*th*, 1869.

A Small Woody Landscape, with a Cottage, Windmill, and Two Peasants in the Distance.

Panel—3½ *in. by* 4½.

A Small Woody Landscape, with Two Cottages in the Centre, Three Figures of Peasants, a flight of birds, and sheep in the extreme distance.

Panel—8 *in by* 12.

*** Bought privately from a widow lady, who said her husband had it direct from the artist.

A Green Landscape, with a Cottage in the Centre, a turnstile, and a male and female angler in front, and several small figures in the distance.—Signed, P. Nasmyth, 1807.

Canvas—14 *in. by* 17. *From Owen Cambridge's Collection, sold by Cain, of Richmond, about* 1852. 25 *guineas.*

A Woody Landscape, with a Home Stall for Cattle and a cottage in the distance ; water in the foreground, with a youth angling.—Signed, P. N.

Panel—6 *in. by* 10. *Bought privately at Lambeth in* 1860.

MARY NASMYTH.

Sister of Patrick, and pupil of her father Alexander Nasmyth. A painter of landscape scenery. *English School.*

A Landscape at Dolbadarn in North Wales, showing mountains, a cottage, cattle, and figures. A pleasing and clever picture.—Distinctly signed, M. Nasmyth, 1854.

Canvas—11½ *in. by* 15½. *Chancellor, December* 12*th*, 1862. 8*l.* 8*s.*

PETER NEEFS.

Born at Antwerp in 1570, died in 1651. Pupil of Henry Steenwyck the elder. An eminent architectural painter, especially of churches and cathedrals, in whose pictures the figures are generally contributed by Old Francks, the elder Teniers, John Breughel, and others. *Flemish School.*

Interior of a Church, with Numerous Figures near the Altar and in the foreground, the most prominent of which are two smartly dressed females.

Panel—11 *in. by* 11. *Phillips', December* 7*th*, 1871. 12 *guineas.*

An Interior of a Church, with Several Figures in the Foreground. An exquisitely finished specimen. Signed, and dated 1653.

Copper, oval—6½ *in. by* 5. *Christie's, June* 30*th*, 1877. 9*l.* 19*s.* 6*d.*

Interior of a Cathedral, with Figures in the Foreground.

Panel—13 *in. by* 16. *Christie's, May* 12*th*, 1866. 13*l.* 5*s.*

Interior of a Cathedral, with Numerous Figures in the Foreground. Highly finished.

Panel—7 *in. by* 9.

The Interior of Antwerp Cathedral, showing the celebrated Rubens picture over the altar, and other paintings and decorations, with a procession of nuns and numerous figures in the foreground. Dated, Anno 1613. The figures by Old Francks. A remarkably fine Gallery picture.

Panel—27 *in. by* 41.

ARNOLD VAN DER NEER.

Born at Amsterdam about 1613 or 1619, died, it is supposed, about 1683. The exact date is not known, and according to some he was still living in 1691. Among the old masters Arnold Van der Neer was, according to *Bryan* and *Seguier*, the prince of moonlight painters, and is always spoken of as a wonderful sky painter. *Dutch School.*

A Dutch River Scene by Moonlight, with Shipping in the Distance and a figure with a red cap in the foreground. —Signed.

Panel—9 *in. by* 12½. *Christie's, R. Baxter, Jan.* 1881. 50 *guineas.*

EGLON VAN DER NEER.

Born at Amsterdam in 1643, died in 1703. Pupil of his father, Arnold Van der Neer, and afterwards of Jacob Vanloo. His pictures are justly held in great estimation ; they are very highly finished, well coloured, and touched with great delicacy, and, according to Stanley, are very rare. *Dutch School.*

Portrait of a Lady in a Blue Corset, her Hand resting on a Crystal Globe in which are represented Subjects from the Life of Christ, an Angel tending behind it. With a picturesque background. Esteemed the *chef-d'œuvre* of the artist. A very fine specimen.—Signed, and dated 1693, from the Contarini Collection, described in Smith's *Catalogue Raisonné*, Vol. IV. page 177.

Panel, with glass front—10 *in. by* 8. *Christie's, Charles Plumley, December* 10*th*, 1868. 81*l.* 18*s.*

GASPAR NETSCHER.

Born at Heidelberg in 1639, died at the Hague in 1684. This eminent painter was a scholar of the famous Terburg, and worthy of his name. Though his works are highly finished there is nothing tame or feeble about them.

A Pair of Portraits of Moors, one of them with an umbrella in his hand. From Sir Joshua Reynolds' collection. Apparently portraits of Omar, of whom Sir Joshua made a sketch, which sold in 1826 for 31 guineas.

Ovals on panel—9 *in. by* 6½. *Christie's, K. B. Osborn, Feb.* 1853.

CASPAR NETSCHER—*continued.*

A Portrait of Antoine Coypel, the celebrated painter, in a crimson velvet dress, with a pencil in his right hand, a painting under his left.

Panel—8½ *in. by* 7½.

A Young Girl, Richly Dressed, Nursing a Spaniel of King Charles' Breed.—Signed in full.

Canvas—11½ *in. by* 10. *Christie's, Norton Hall Collection, February 26th*, 1880. 52*l.* 10*s.*

AEGIDIUS NEYTS.

No particulars of his birth or death are on record, but he is supposed to have been born in Holland, and according to *Nagler* and *Stanley* he flourished between 1650 and 1690. One of the present pictures is dated 1681, and there are two likewise dated 1681 in the Dresden Gallery. *Nagler* calls him a rare master.

A View on the Rhine, showing Two Castles on the Side of a Mountain, and a multitude of figures, including horsemen. Highly finished.

Copper—12 *in. by* 15.

Musicians, etc., apparently on a Gala Day. Highly finished.—Signed in full, Aegidius Neyts, and dated 1681.

Christie's, A. C. Billings, March 23rd, 1863. 15*l.*

JOSEPH FRANCIS NOLLEKENS.

Born at Antwerp, June 10th, 1702, came to London in May, 1733, and died there January 21st, 1748. He studied under Peter Tillemans, and painted landscape, figure, and conversation subjects, particularly children, often after the models of Watteau, but not as imitations of that master. At the Wanstead House sale in 1822, one of his pictures, a Conversazione, fetched 127*l. English School.*

A Garden Festival on the Banks of the Thames, with numerous figures, especially of ladies, painted in the manner of Watteau.

Copper—20 *in. by* 26. *Christie's, December 7th*, 1878. 16*l.* 16*s.*

JAMES A. O'CONNOR.

Born in Dublin, 1793, died at Brompton, January 7th, 1841. "His landscapes are boldly painted, show a fine eye and great feeling, and are good in tone. He displayed a peculiar richness of impasto, particularly the foliage, and is spoken of by Count Raczynski in juxtaposition with Lee, Stanfield, and Callcott; and *Seguier* says, "Many of his woody landscapes class very well with the works of P. Nasmyth and his sisters, and his carefully finished pictures are now in considerable request with collectors." He was a frequent exhibitor at the Royal Academy, and at Suffolk Street. *English School.*

A View on the Dargle, County of Wicklow. A green woody landscape, with water in the centre and three figures in the foreground, one an angler with his rod, the others a female and child.—Signed in full, J. A. O'Connor, 1827.

Panel—14½ *in. by* 15. *Bought privately.* 40*l.*

Landscape of Green Trees near a Lake, with peasants and cattle in the foreground.

Panel—12 *in. by* 16. *Bought of Mr. Eyre.* 20*l.*

ISAAC OLIVER.

Born in 1556, died at his house in Blackfriars 1617, aged 61. Pupil of Nicholas Hilliard and Federigo Zucchero. A celebrated miniature and portrait painter, whose memory is entitled to a distinguished place in the annals of art. *English School.*

Portrait, supposed to be of Christopher Marlowe, the great English dramatist, born in 1564, the same year as Shakespeare, and contemporary with him till 1593, the time of his death. No authenticated portrait of Marlowe is known, but Oliver painted many of the principal portraits of the period, *i.e.* Elizabeth, Mary Queen of Scots, Henry Prince of Wales, Ben Jonson, Sir Philip Sidney, Sir Thomas Lucy, &c.

Canvas, transferred from panel, oval—12 *in. by* 10. *From the sale of Lady Morgan's effects, July 21st,* 1859.

*** Oliver's miniature portraits are reserved for the special catalogue of Miniatures and Enamels.

BALTHASAR PAUL OMMEGANCK.

Born at Antwerp in 1755, died there 1826. "A distinguished painter of landscapes with sheep and other animals, which he painted to perfection. During his life his works were in such request that only the rich could obtain them, and though he was liberally paid, his pictures are now of threefold value when found in commerce."—*Stanley's Bryan. Flemish School.*

A Landscape, with a Shepherd or Peasant Attending a Flock of Sheep. Beautiful sunny effect. — Signed in full.

Panel—18 *in. by* 24. *Christie's, Kean Brown Osborne's sale, February* 18*th*, 1853. 17*l.*

HENRY O'NEILL, R.A.

Born at St. Petersburg in 1817, brought over to England in 1822, and in 1837 became a student at the Royal Academy, exhibited his first picture there in 1839, and in 1849 produced one of his most important pictures "The Last Moments of Mozart." He died March 13th, 1880. *English School.*

The Last Moments of Mozart, who, reclining on his bed, is supported by two female attendants, and is surrounded by musical friends, who are performing his sublime Requiem.

Canvas—12 *in. by* 16. *Bought* 1856, *I believe at Christie's.*

G. B. O. O'NEILL.

I believe son of Henry, and living, but I can find no account of him.

No Trust. A landscape, in which a farmer and his wife driving a market-cart are stopped at a turnpike for payment of the toll.

Copper—6½ *in. by* 8.

ANDREA ORCAGNA, called DI CIONE.

Born at Florence in or before 1329, died, according to *Stanley*, in 1375, but according to others, in 1389. A first class painter and one of the most distinguished of the immediate successors of Giotto, and, according to Lord Lindsay, a painter of consummate excellence. His conceptions are grand, the contours of his figures very elegant, and the dresses and accessories finished in an elaborate and curious manner. *Florentine School.*

THE TRIUMPH OF LOVE, IN ILLUSTRATION OF PETRARCH, WITH NUMEROUS FIGURES, the female portrait in centre very much like the accepted portrait of Laura. The arms of the Strozzi family, patrons of Orcagna, are elaborately painted on the back. An extremely interesting picture in the original Italian frame.

Panel, octagonal—24 *in. by* 24.

*** Orcagna painted the Triumph of Death, Triumph of the Resurrection and Judgment, and the Triumph of Hell, in the Campo Santo of Pisa. See Lord Lindsay, vol. iii., 127 *et seq.*

JOHN FRANCIS VAN BLOEMEN, called ORIZONTI.

Born at Antwerp in 1656, died in 1740. The pictures of this eminent painter bear no resemblance to the taste of his country, which may be accounted for by his having visited Italy when very young, where he passed the remainder of his life.

A RICHLY WOODED LANDSCAPE, WITH CLASSICAL FIGURES IN THE FOREGROUND, and a dog.

Canvas—Gallery size, 2 ft. 3 in. by 3 ft.

BERNARD VAN ORLEY, called BERNARD of BRUSSELS.

Born, according to *Bryan*, at Brussels about the year 1490, and died in 1560, which are the probable dates, but *Michiels* and others give 1471 as the date of his birth and 1541 or 1587 as that of

BERNARD VAN ORLEY—*continued.*

his death. He entered the school of Raphael and studied for some time under that distinguished master, and is supposed to have worked on his cartoons. His design and the air of his heads bear resemblance to the early works of Raphael, and the pictures are very highly finished.

VIRGIN, CHILD, AND ST. JOSEPH, WITH A CUT LEMON ON A MARBLE SLAB AT THEIR FEET. The Virgin, who is standing within an architectural portico, is nursing the Child at her open breast. On gold ground.

Panel—11 *in. by* 8. *Christie's, Sir William H. Fielding, Bt., March 3rd*, 1877. 28*l.* 7*s.*

PORTRAIT OF MARGARET OF YORK, DUCHESS OF BURGUNDY, PATRONESS OF CAXTON THE PRINTER, richly attired in brocade, with a pearl head-dress and holding an ornamental drinking-cup in her right hand; a landscape seen in the distance. In a beautifully carved frame by Rogers.

Panel—11 *in. by* 8½.

ADRIAN VAN OSTADE.

Born at Haarlem in 1610, died at Amsterdam in 1685. Pupil of Frank Hals. One of the greatest of the Dutch painters of domestic figure subjects with occasional accessories of foliage. *Dutch School.*

MUSICAL PARTY, CONSISTING OF AN OLD MAN PLAYING THE VIOLIN, WITH ANOTHER PLAYING THE FLUTE, and an old woman between them reading the music. A circular picture.

Panel—9 *in. by* 9. *Christie's, White's collection, April 5th*, 1872.

THE VILLAGE SCHOOL. A COMPOSITION OF NUMEROUS FIGURES.

Panel—14 *in. by* 13. *Phillips', April 28th*, 1863. 8*l.* 18*s.* 6*d.*

THE INTERIOR OF A DUTCH CABARET, WITH TWO MUSKETEERS ON THE FLOOR PLAYING CARDS, two others looking on, and another at the door. Painted much in the manner of JAN STEEN.

Panel—9 *in. by* 11.

ISAAC OUWATER.

Born at Amsterdam in 1747, died there in 1793. An esteemed painter of pleasing and picturesque views in Haarlem, Utrecht, and Amsterdam, somewhat in the manner of Van der Heyden. *Dutch School.*

A View on the Road from Haarlem to Amsterdam, showing the buildings on the banks of the canal, and the treckschuyts, boats, &c.—Signed in full, and dated 1778.

Canvas—13 *in. by* 16½. *Phillips', Lord Willoughby de Eresby, June 24th,* 1869. 37*l.*

A View of Rotterdam, with the Lighthouse, Canal, Boats, and Peasants.—Signed in full, and dated 1777.

Canvas—15 *in. by* 18. *Foster's, January 31st,* 1877. 10*l.* 10*s.*

View of a Dutch Town and Canal (probably Amsterdam), with peasants in the foreground variously occupied, one of them pumping, and a boatman; said to have been painted in 1777.

Canvas—16 *in. by* 18.

ANTHONY STAEVÆRTS, or STEVERS, called PALAMEDES.

Born at Delft in 1604, died there in 1680 in his 76th year. According to *Nagler*, an important painter of interiors with soldiery, musical conversations, &c., much in the manner of Le Duc, from whom it is not easy to distinguish his compositions. *Dutch School.*

The Fortune Teller. A Group of Six Figures, Richly Coloured and Fine.

Copper—7 *in. by* 9. *Phillips', July 15th,* 1862. 8 *guineas.*

The Interior of an Auberge, with Four Full-Dressed Cavaliers, with Spurs and Swords and Tobacco Pipes, Playing at Cards, the host at the back of them. A fine specimen of the master.

Canvas—12½ *in. by* 15½. *Bought in Brighton, November 12th,* 1879. 23*l.*

GIOVANNI PAOLO PANNINI.

Born at Piacenza in 1691, died, according to some, in 1758, but more probably in 1764. A distinguished painter of architectural subjects and vestiges of antiquity. *Roman School.*

ROMAN RUINS, COLUMNS, AND FIGURES, with shipping in the distance; a small circular picture.

Panel—5½ *in.*

WILLIAM PASS, or DE PASSE.

Eldest son of Crispin de Passe. Born at Utrecht between 1572 and 1580, some say about 1590, died in England, it is supposed, about 1660. A first class miniaturist and portrait painter. Pupil of his father.

JAMES I. AND HIS FAMILY, including HENRY PRINCE OF WALES AND HIS FAMILY, IN ALL FIFTEEN PORTRAITS with names inscribed on tablets held aloft by winged cherubs. The children who have died are represented as holding skulls. A miniature painting on vellum of high quality, the engraving from which is so rare that it sold at Mr. Anderson Rose's sale, July 1876, for 8*l.* 5*s.*

Vellum, glazed front—7 *in. by* 10. *Christie's, December* 11*th*, 1875.

JOACHIM PATENIER.

Born at Dinant, near Liege, in 1490, died about 1548. A painter much admired by Albert Dürer, who became acquainted with him at Antwerp, and continued on friendly terms with him.

THE VIRGIN NURSING THE CHILD, WITH AN ANGEL ABOVE ABOUT TO CROWN HER WITH A WREATH OF ROSES. Ascribed to Patenier, but may be by Van der Goes. See *Lord Lindsay, Waagen, and Nagler.*

Panel, arched top—10 *in. by* 7½.

PANTOJA DE LA CRUZ.

Born at Madrid in 1551, died there in 1610. Pupil of Alonzo Sanchez Coello. Eminent as a portrait painter. *Spanish School.*

Portrait of Isabella Clara Eugenia, in Richly Jewelled Dress with Lace Collar. She was daughter of Philip II., King of Spain, and grand-daughter of Charles V., born 1566, married to Albert, Archduke of Austria, 1598, and became Sovereign of the Netherlands, and governed alone after the death of Albert in 1609. She died 1638. Engraved as a frontispiece to Mr. Palliser's work on Lace.

Canvas—27 *in. by* 21. *Christie's, November 25th*, 1871. 8*l*

JEAN BAPTISTE PATER.

Born at Valenciennes in 1696, died in Paris 1736. He went early to Paris, where he became a scholar of Anthony Watteau, and painted similar subjects, representing battles, gallant assemblies, fêtes champêtres, and pastorals. *Seguier* says, "When we see the best works of this painter we are hardly disposed to feel that the question of Watteau's superiority is decided beyond dispute. Anyhow, we are quite prepared to admit that many may prefer the pictures of Pater because they are so extremely taking and pretty. But in speaking of Pater's pictures it is desirable to remember that they are scarce and we do not feel surprised that so little is known of them." *French School.*

A Fête Champêtre, with Numerous Figures. Highly finished.

Canvas—24 *in. by* 19. *Christie's, John Bowman, January 28th*, 1876. 77*l.* 14*s.*

Le Repas Champêtre or Retour de Chasse. Numerous full-dressed figures, some seated on the greensward with a repast spread before them on a white cloth.

Panel—7½ *in. by* 10. *Phillips', November 21st*, 1865. 23*l.*

JEAN BAPTISTE PATER—*continued.*

A Garden Scene, with Female Figures Bathing. A Man Looking on, and a Pair of Lovers in the Rear.

Canvas—12 *in. by* 17. *Robinson, Sons, & Fisher*, 1878. 25*l.*

A Garden Scene of Amatory Character, as seen in the two prominent persons, while others are seated round a refreshment table, or looking on. In all, ten figures. Dated on the frame 1720. See Lancret, page 104, for a companion picture of same size and dated on the frame 1736.

Panel—8 *in. by* 10.

A Lady at her Toilette.

Copper. Christie's, July 3rd, 1869. 12*l.* 5*s.*

A Garden Scene, with Ladies and Gentlemen Gathering Flowers.

Christie's, Matthew Anderson, June 7th, 1861. 9*l.* 9*s.*

The Repast.

Phillips', Lord Willoughby de Eresby, June 24th, 1869. 12*l.* 12*s.*

A Garden Scene, with Four Figures, one a Beautiful Female in the Centre, with Hat and Feathers, the others a Group of Three on her Right Hand.

Canvas—16 *in. by* 19½. *Christie's, Lord Beaconsfield* (*one of the best of his pictures*), *July 13th*, 1881. 24 *guineas.*

A Landscape, in which a Cavalier is Lifting a Lady from off the Ground, apparently an Elopement, a large tree behind them and buildings in the distance.

Canvas—16½ *in. by* 13. *Christie's, December 7th*, 1878. *From the Wynn Ellis collection.*

A Woody Landscape, with a Cavalier and Lady in the Foreground, and water and rocks in the distance.

Canvas—18 *in. by* 30.

JEAN BAPTISTE PATER—*continued.*

A Pair of Garden Scenes, with Numerous Figures, richly coloured, being apparently the pictures which are engraved in the Choiseul Gallery, plates 114 and 115, the first of which, a proof impression, is on the back of the picture.

Panel—6½ *in. by* 9.

PIETRO VANNUCCI, commonly called PERUGINO.

Born at Città della Pieve about 1446, died in 1524 at the advanced age of 78. He was one of the principal quatre-cento masters and his scholars were numerous, including Raphael, who was placed with him when only twelve years of age. *Tuscan School.*

The Virgin and Child. A Small Circular Picture.

Phillips', the Hon. Mrs. Grieve, March 24th, 1862.

The Madonna and Child Enthroned, with Saints, Six Figures in all. Finely executed in colours. Probably a copy of the picture at the Pinacoteca at Bologna, or the Berlin Museum. Richly coloured.

Cardboard, circular—15 *in.*

SEBASTIAN PETHER.

Born in 1790, died in 1844 at the age of 54. "A painter of moonlights, conflagrations, and sunsets, which exhibit fine feeling and judgment in the selection and harmony of the colouring. His pictures are not numerous, but by means of dealers they have been very much copied. His real works are well worth having."—*Stanley's Bryan. English School.*

A River Scene by Moonlight, with a Round Tower surmounted by a flag, a cottage showing fire through a small window, trees, and figures.—Signed, S. Pether.

Panel—10 *in. by* 13. *Christie's, T. Norris, May 9th,* 1873. 12*l.* 12*s.*

The Companion Picture: A River Scene by Moonlight, with Figures, trees, mountains, and men caulking a boat.

Panel—10 *in. by* 13. *Christie's, Thos. Norris, May 9th,* 1873. 10½ *guineas.*

JEAN PETITOT.

Born at Geneva in 1607, died at Vevay, in the Canton of Berne, in 1691. A distinguished miniaturist and enamellist of the *French School.*

A Portrait of Madame la Comtesse de Feuquières, 1673, with an inscription on the back, probably in the handwriting of the artist. In a richly gilt frame with the armorial bearings of the lady,

An ovai—4½ *in. by* 3½.

*** For other miniatures of Petitot, see the separate Catalogue of Miniatures and Enamels.

JEAN PILLEMENT.

Born, according to *Siret,* at Lyons in 1728, and died there, after a long residence in London, about 1808 or later, as one writer states that he attained the age of ninety. Chiefly celebrated for drawings of landscapes. *French School.*

A Pair of Landscapes, with Figures. Richly coloured drawings, framed and glazed.

9½ *in. by* 12. *Christie's, April 6th,* 1852.

FRA SEBASTIANO DEL PIOMBO.

Born at Venice in 1485, died at Rome in 1547. Pupil of Giovanni Bellini and of Giorgione. A friend and fellow-workman with Michael Angelo. "One of the grandest and most powerful painters of the period. His portraits are boldly designed and full of character; the heads and hands are admirably drawn, with an exquisite tone of colouring, and extraordinary relief." *Venetian School.*

Portrait of the Virgin, with her Hands Clasped in Prayer. Exquisitely painted, and in a very rich and elaborately-carved frame, glazed.

Canvas—20 *in. by* 16. *Christie's, April 2nd,* 1860, *sale of the pictures of the Rev. Theodore Williams (who married Miss Masterman, the rich banker's daughter), and I happen to know that he gave a very large sum for this picture.*

VITTORE PISANO, or PISANELLO.

He flourished in the first half of the fifteenth century, as pictures and medals by him are quoted as bearing the dates 1406, 1420, and 1488. *Vasari* says he died at a great age.

San Quirico and his Sister before Domitian. Ten figures in rich costumes. Highly finished.

Panel—11 *in. by* 15.

JOHN GEORGE PLATZER.

Born at Epan, in Tyrol, in 1702, and died about 1760. His pictures, which are generally in glowing colours, high finish like enamels, with numerous figures, possess considerable merit.

Abraham Entertaining the Angels, with a landscape background. An important and exquisitely finished example.

Copper—14½ *in. by* 19. *Christie's, Matthew Anderson, June 7th,* 1861. 19*l.* 19*s.*

CORNELIUS POELEMBURG.

Born at Utrecht in 1586, and after spending much time in Rome and Florence and several years in England by the invitation of Charles I. in 1637, he returned to Utrecht and died there in 1660. "Poelemburg excelled in painting small, nude figures chiefly of nymphs and cupids, the treatment of which is delicate and unaffected, and they are finished so highly in fine enamel surfaces as to have the appearance of Sèvres work." He occasionally painted figures in the landscapes of Claude and Both.—*Dutch School.*

The Adoration of the Magi. A Composition of Numerous Figures before Ruins. A charming example of the highest quality. From the collection of M. C. Wyatt, Esq.

Panel—16 *in. by* 12. *Christie's, April 27th,* 1861. 36*l.* 15*s.*

CORNELIUS POELEMBURG—*continued.*

A Sacrifice to Antinous, with Numerous Figures, chiefly Females and Children, and Two Cherubs aloft carrying Incense.

Canvas—15½ *in. by* 21. *Christie's, John Winstanley, Esq., May 9th*, 1865. 13*l.* 13*s.*

A Full Length Portrait of Madame de Montpensier in the costume of Diana, with a staff in her hand.

Copper—10½ *in. by* 7½.

A Female Saint at Prayer in a Garden, with the Bible before her, looking up at a Vision of Winged Cherubs who are exhibiting the Holy Cross to her. The foreground is richly foliaged by Kierings, who was in the habit of working with Poelemburg.

Panel—13 *in. by* 17.

The Island of Calypso, with Five Figures in the Front of a Castellated Building.

Copper—7 *in. by* 8½.

PORTRAITS

*** It is difficult to draw a line between PORTRAITS as described, hereafter, and MINIATURES, of which I have nearly a thousand; but those which occur here are hung among the pictures instead of being in the miniature cases, and I have found it convenient to describe them according to their places in the rooms without any attempt to arrange them chronologically. I intend, if I live, to make a special catalogue of them.

PORTRAIT OF A SAINT, WITH A CROWN SURMOUNTED BY A FLEUR-DE-LIS ORNAMENT, an ermine cope, and robed in purple covered with fleurs-de-lis, bearing a staff in each hand tipped with fleurs-de-lis. Probably intended for Saint Louis IX. Richly framed.

Copper—8 *in. by* 6½.

AN ANCIENT PORTRAIT OF ST. GREGORY THE GREAT, IN ECCLESIASTICAL COSTUME, with a tall double-barred cross and book in his left hand and a pen in his right. An early inscription on the back of the picture.

Copper—7½ *in. by* 5½.

A LARGE ANCIENT PORTRAIT, apparently OF A DUTCH CLERGYMAN, dressed in black with a fluted ruff round his neck, and two books before him, one of them marked with chapters and verses. His armorial bearings, which are conspicuously displayed, are quarterings of hearts and fleurs-de-lis. This picture is somewhat damaged by time and neglect.

Panel—28 *in. by* 23.

PORTRAIT OF QUEEN ANNE BOLEYN, second wife of Henry VIII., dressed in black, with a pearl necklace from which a large B is suspended. Inscribed on the top margin, "Anna. Regina. Uxor 2. H. 8."

Panel—22 *in. by* 16½.

PORTRAIT OF PHILIPPA OF HAINAULT, QUEEN OF EDWARD III. and mother of John of Gaunt, who brought weaving into Coventry. She is richly attired in highly ornamental brocade, the sleeves trimmed with pearl gauntlets, etc.

Panel—26 *in. by* 17.

PORTRAITS—*continued.*

PORTRAITS OF ANTHONY VISCOUNT AND LADY MONTAGU, who are said to have resided at Twickenham. The costume is apparently of the time of Elizabeth or James I. In elaborately carved ebony frames.

Panel—6¼ *in. by* 4½.

PORTRAIT OF JOHN LORD JEFFREYS OF WEM. Painted on ivory, in a box frame with lock and key.

5 *in. by* 4.

*** An ancient inscription on the back says, "John Jeffreys, Baron Jeffreys of Wem, in the county of Salop, born in 1674, married the Lady Charlotte Herbert, daughter and heiress of Philip Herbert, Earl of Pembroke, etc., in 1688, and died in 1702, leaving one daughter, Henrietta Louisa, who was married in 1720, to Thomas Farmer, Baron of Lempster, who became Earl of Pomfret in 1721."

PORTRAIT OF A NOBLEMAN IN ARMOUR.

Copper—6½ *in. by* 5.

PORTRAIT OF LADY ARABELLA STUART IN A RICHLY BROCADED AND JEWELLED DRESS, with rings on her fingers, which are shown prominently in front of her waist. Exquisitely finished. Painted probably by Van Somer.

Panel—21 *in. by* 15. *Bought June* 25, *No.* 104, *at Christie's, date of year and cost forgotten.*

PORTRAIT OF LOUIS XIV. IN ARMOUR, half-length. An oval surrounded by floral decorations. With a similar engraving of him at back of the picture.

Panel—11 *in. by* 8½.

PORTRAIT OF LOUIS XIV. IN SPORTING COSTUME, with a gun on his shoulder and a spaniel dog before him, when Louis was in his twenty-sixth year.—Signed, and dated 1665; the name of the painter is indistinct, but apparently Ary de Voys, who was born at Leyden in 1641, and died, it is supposed, in 1698. His portraits and hunting subjects, according to *Nagler*, are highly valued and rare, selling at from 400 to 1,200 florins. I believe an engraved picture.

Panel—18 *in by* 14. *December 3rd,* 1870. 20 *guineas.*

PORTRAITS—*continued.*

Portrait of Victoria de Rovère, Grand Duchess of Tuscany, with a sword in her right hand and a palm branch in her left, round which is an inscription indicating her name. Painted by Mario Balassi, a famous painter of the period, who was born 1604, and died 1670.

Copper—6½ *in. by* 5½.

*** The Cardinal della Rovère was the patron of the great painter Baroccio, who was born 1528, and died 1612.

The Companion Picture, a Portrait of Jean de Medicis in a black dress with a lace ruff, and a sword or dagger in each hand.

Copper—6½ *in. by* 5½.

The above pictures are described by Baldinucci in his *Life of Mario Balassi*, Vol. xii. p. 190.

Portrait of a Female Beauty, Richly Dressed, Decorating a Lamb with Flowers, and holding up a forked staff. Highly finished and probably painted by *Gaspar Netcher.*

Copper—7 *in. by* 6.

Portrait of Henry, Prince of Wales, eldest Son of James I., who died November 6th, 1612, in his nineteenth year, and is supposed to have joined in the Shakespearian Revels. Painted probably by *Mytens* about 1610.

Panel—7½ *in. by* 6.

Portrait of Pirrus Baleonius Romanus, Scipriani Comes sub Maximiliano Imperatore Dux, in Carignani Obsidione strenuus Defensor, etc.

Panel—6 *in. by* 5.

A long inscription relating to this heroic Count on the back of the picture gives fuller particulars and refers to Pauli Jovii Elogia, lib. vi. et Historia, lib. 44, 45.

PORTRAITS—*continued.*

PORTRAIT OF MRS. MARY DELANY, with a book in her hand, born 1700, died 1788. Artist and scholar. A highly finished miniature on ivory.

4 *in. by* 3.

PORTRAITS OF ERASMUS AND JOHN CALVIN, with books in their hands, and inscriptions at foot. A pair of highly finished miniatures.

Panel—5 *in. by* 4.

PORTRAIT OF FITZALLAN, EARL OF ARUNDEL. By JANET.

Christie's, John Webb, March 20th, 1869. 13½ *guineas.*

PORTRAIT OF ISABELLA, SISTER OF FRANCIS I. By JANET.

Christie's, John Webb, March 20th, 1869. 21 *guineas.*

*** See note respecting these portraits by Janet at page 96.

PORTRAIT OF RICHARD III., WITH THE COLLAR OF THE GOLDEN FLEECE, and other decorations, and three rings on the fingers of his right hand, while with his left hand he is sliding a ring up and down the little finger of his right hand.

Panel—22 *in. by* 17. *Christie's, December 7th*, 1878. 9*l.* 19*s.* 6*d.*

"This no doubt is an authentic picture, and of the same character as those described in the *Athenæum*. Richard is with his left hand sliding a ring up and down the little finger of his right hand, an expressive action which was undoubtedly true to life. Why Lodge did not include him in his portrait gallery is remarkable."—See *Athenæum*, August 19th, 1882.

PORTRAIT OF SIR HENRY SPELMAN, with a ruff and point nightcap, who was born in 1562 and died 1641, the original painting ascribed to VANDYCK, from which the fine and rare engraving by Faithone was made.

Canvas—27 *in. by* 20.

This interesting portrait had been for many years in the Herald's College, in the office of Sir Charles Young, Lancaster Herald, where I became familiar with it. After the death of Sir Charles I bought it at the sale of his effects, October 30th, 1869, and was next day offered 25*l.* for it.

PORTRAITS– *continued.*

Portrait of Lady Walpole, Wife of Horace Walpole, Earl of Orford, in a light blue silk dress and a crimson velvet mantle.

Canvas—29 *in. by* 24. *Sotheby's, December* 15*th*, 1881. 7*l.* 5*s.*

Portrait of Dr. Franz Joseph Gall, the Phrenologist, born near Würtemberg in 1758, died at Paris 1828; the contemporary and companion of Dr. Spurzheim. Exquisitely painted on panel in an oval mahogany frame, richly carved, surmounted with two angels supporting a coat of arms.

16 *in. by* 13. *Christie's, December* 6*th*, 1862. 8*l.*

Portrait of John Hampden, the Patriot. Born 1594, died 1643. A small early miniature.

Christie's, Baron Heath, March 8*th*, 1879. 4*l.*

Portrait of William Tyndale, Martyr, with a book in his hand, and two inscriptions. A coloured drawing framed and glazed.

5½ *in. by* 4½. *Sotheby's, George Offer, January* 16*th*, 1874.

Portrait of Sir John Smyth, Knight, in full costume, with his halbert, and his armorial bearings and motto in an upper corner of the picture. Beautifully painted by G. P. Harding, after the original picture of William Hammond, Esq., St. Alban's Court, Canterbury.

Panel and glazed.—8½ *in. by* 7.

Portrait of a Lady, richly attired in a Blue Silk Dress, with white lace on the sleeves, hat and feathers, and a blue necklace, seated, with a fan in her right hand and pointing with the left to a writing table on which there is pen and ink and two books. Beautifully painted with very high finish, supposed to be by Hogarth or his friend Francis Hayman, R.A.

Canvas—30 *in. by* 24.

This fine portrait must be of a lady of some celebrity, either a blue stocking, or the celebrated Mrs. Prichard. There is an inferior coarse copy of it in one of the rooms of the Bedford Hotel, Brighton, but like this without any name.

PORTRAITS—*continued.*

Portrait of Lady Jane Grey, with an Illuminated Missal open before her on her right hand, and a tall ornamental vase on her left. In an expensively carved frame by William Gibbs Rogers, inclosed in a rich tortoiseshell frame with glass front. After Lucas de Heere, engraved in Dibdin's *Decameron.*

Panel—9 *in. by* 7.

Portrait of a Saint with a Glory, her hands folded in prayer, in the manner of a Mater Glorioso. An oval, highly finished.

Copper—6 *in. by* 4½.

Portrait of V.G.G. Christina Pfalzgravine bei Rhein, 1595. Said, in a memorandum on the back, to be the mother of the Count Palatine of the Rhine, King of Bohemia, who married the Princess Elizabeth.

Copper, an oval.—5 *in. by* 3½.

A Pair of Small Oval Portraits, one apparently Spanish, inscribed on the back Monsieur de Morlat, or some such name, the other a German nobleman, apparently Joachim, Elector of Brandenburg.

Copper—5 *in by* 4. *Bought of Dom. Colnaghi & Co. in* 1850.

Four English Miniature Portraits in One Frame, namely, Henry VIII. (after Holbein), Edward VI. (after Holbein), Queen Elizabeth (after Zucchero), and Harry Howard, Earl of Surrey (after Titian). Highly finished, and surrounded by a narrow carved frame.

Panel—each of the miniatures 6½ *in. by* 5.

Portrait of Lady Diana Spencer, Duchess of Bedford, seated in her boudoir, richly dressed in white satin with crimson scarf. A highly finished drawing in colours by Henry Shaw. Framed and glazed.

7 *in. by* 6.

PORTRAITS—*continued.*

Portrait of Katherine Bridges, Countess of Bedford, in a many-coloured brocaded vest and crimson mantle. She was daughter and co-heir of Giles Bridges, third Lord Chandos, and married Francis, fourth Earl of Bedford. She died January 29th, 1653-4, in her 60th year, after giving birth to four sons and four daughters. A small whole length.

Panel, in an ancient ebony frame—10½ *in. by* 7½.

A Set of Eight Ancient Woodcut Portraits of the Electors of Germany, all on horseback with their armorial bearings above them; in one frame, with the signature of W. G. Rogers the eminent wood-carver, who highly valued this old collection.

Each portrait 6 *in. by* 3½, *the frame, glazed,* 21 *in. by* 14 *in.*

A Portrait of William Montacute, Second Earl of Salisbury, in complete armour, his armorial bearings shown on his breast-plate. A coloured drawing by Sir Samuel Rush Meyrick. Framed and glazed.

17 *in. by* 12.

Portrait of Edward VI., in Full Costume, after Holbein. A picture in the possession of Sir George Osborne, Chicksands Priory, enamelled by Henry Bone, R.A., a fine large specimen, richly framed and glazed.

12 *in. by* 8.—*Christie's.* 85 *guineas.*

Portrait of Prince Rupert, with Lace Collar and Cuffs, Ribbon of the Garter, and Sword and Truncheon, after the original by Vandyck in the collection of the Earl of Craven, at Combe Abbey. Enamelled September 1837 for J. P. Ord, Esq., by Henry P. Bone.

9 *in. by* 7.

PORTRAITS—*continued.*

PORTRAIT OF WILLIAM VILLIERS, VISCOUNT GRANDISON, after the picture by Vandyck in the collection of the Earl of Clarendon. ENAMELLED for J. P. Ord, Esq., by HENRY P. BONE.

8 *in. by* 6½.

PORTRAIT OF ARCHBISHOP WHITGIFT, from the picture at Lambeth Palace. ENAMELLED BY HENRY BONE.

Copper—7½ *in. by* 6.

PORTRAIT OF JAMES GRAHAM, FIRST MARQUIS OF MONTROSE. After the picture by Vandyck in possession of the family. ENAMELLED BY HENRY PIERCE BONE.

Copper—6 *in. by* 4½.

PORTRAIT OF MARGARET, DUCHESS OF BURGUNDY, THE PATRONESS OF CAXTON, painted on vellum, with her arms. The frontispiece to a small missal of the period.

PORTRAIT OF DANIEL DE FOE, author of Robinson Crusoe, by Van der Gucht, with an engraving placed on the back. Framed and glazed.

Panel, oval—4 *in. by* 3.

The following twelve portraits are painted by various distinguished artists for engraving in LODGE'S PORTRAIT GALLERY, *all finely executed in colours on Cardboard, and uniformly framed and glazed.*

PORTRAIT OF JOHN, DUKE OF MONTAGU, born in 1688, obit. July 16th, 1749, after the picture by Sir Godfrey Kneller, at Petworth. He for some time resided at a small summer house on the banks of the Thames at Twickenham called Ragman's Castle, surrounded by trees, where Mrs. Pritchard afterwards lived. Framed and glazed.

7 *in. by* 6.

PORTRAITS—*continued.*

Portrait of Adam, First Viscount Duncan, born July 1731, died August 1804. After Hoppner, from the picture at Guildhall. Framed and glazed.

7 *in. by* 6.

Portrait of John Graham of Claverhouse, First Viscount Dundee, eldest son of Sir William Graham of Claverhouse, born in 1650 died 1689. After Sir Peter Lely's picture at Glammis Castle. Framed and glazed.

7 *in. by* 6.

Portrait of David Leslie, First Lord Newark, born about 1600, died 1682. From the Duke of Hamilton's picture, which sold at the Hamilton Palace sale for 388*l.* 10*s.* Painted by Sir P. Lely. Framed and glazed.

7 *in. by* 6.

Portrait of Edward Montagu, Second Earl of Manchester, born in 1602, died May 5th, 1671. From the picture at Woburn Abbey. Framed and glazed.

7 *in. by* 6.

Portrait of Robert Harley, Earl of Oxford, born December 5th, 1661, died May 21st, 1724, after Sir Godfrey Kneller's picture in the British Museum. Framed and glazed.

7 *in. by* 6.

Portrait of Edward, Lord Herbert of Cherbury, born in 1581, died August 20th, 1648. Painted for Lodge's Portraits from Lord Clive's picture at Powis Castle. Framed and glazed.

7 *in. by* 6.

Portrait of Richard, Earl Howe, born 1725, died August 5th, 1799. Glazed. Painted from Gainsborough's Portrait at Trinity House. Framed and glazed.

7 *in. by* 6½.

PORTRAITS—*continued.*

PORTRAIT OF MARY SIDNEY, COUNTESS OF PEMBROKE, born about 1550, died September 25th, 1621. Painted after Gerard's picture in the possession of Sir John Shelley Sidney, Bart. Framed and glazed.

7 *in.* *by* 6½.

*** Ben Jonson immortalised this lady by his famous epitaph—

Underneath this marble hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother :
Death, ere thou hast slain another
Wise, and fair, and good as she,
Time will throw a dart at thee.

PORTRAIT OF ADMIRAL VISCOUNT HOOD, born December 12th, 1724, died 1816. After Sir Joshua Reynolds' picture in the collection of the late Viscountess Bridport. Framed and glazed.

7 *in.* *by* 6½.

PORTRAIT OF JOHN JERVIS, EARL ST. VINCENT, in military costume, with the bâton in his hands. After the picture by Hoppner in her Majesty's possession. Framed and glazed.

7 *in.* *by* 6½.

PORTRAIT OF JOHN RUSSELL, FOURTH DUKE OF BEDFORD, born September 30th, 1710, obit. 1771, after the picture by Sir Joshua Reynolds at Woburn Abbey. Framed and glazed.

7 *in.* *by* 6.

*** The portraits described under this general heading, rom pages 156 to 163, form but a small portion of what are described throughout the Catalogue under the names of the painters.

PAUL POTTER.

Born at Enkhuysen in 1625, died in 1654, in the twenty-ninth year of his age. Pupil of his father, Peter Potter, an able painter of landscapes and scriptural pieces. This admirable painter of animals had acquired great reputation for his works before he had attained his fifteenth year, and they were so eagerly sought for that he could with difficulty keep pace with the demands for them.

PAUL POTTER—*continued.*

Stanley, in his supplementary notice to *Bryan*, gives an interesting account of the extraordinary rise in the price of his pictures, and even his drawings, when they occur for sale. For instance, four oxen in a meadow which sold in 1750 for about 25*l.* was sold to the Emperor of Russia in 1815 for 2,800*l.* A small view near Haarlem with two cows and some sheep, measuring 14 in. by 18, sold at the Poullain Sale in 1780 for about 15*l.*, fetched 840*l.* at the sale of Jeremiah Harman, Esq. (who, by the by, married my Dutch cousin, Miss Bohn of Groningen). With respect to his drawings, Woodburn gave 200*l.* for one 8½ in. by 13½, and another, 7½ in. by 10½, sold for 163*l.* *Dutch School.*

A Dutch Dairy Farm, with Cattle and Peasants; a windmill in the extreme distance.

Canvas—10 *in. by* 13. *Christie's, Greaves Collection, June 5th,* 1865. 13*l.* 13*s.*

A Horse and Cow in a Meadow. A highly finished drawing in Indian ink. From the choice collection of the Hon. Arthur Wellesley, sold by Messrs. Christie some thirty years ago.—Signed, Paulus Potter, f. 1645. Framed and glazed.

6 *in. by* 9.

An Ox in a Landscape, with Cattle in the Distance. —Signed, P. Potter.

Panel—12 *in. by* 13½. *Christie's, June 28th,* 1879. 23 *guineas.*

GASPAR POUSSIN.

Born at Rome in 1613, died there in 1675. Pupil of Nicolo Poussin, the great painter of classical landscapes which some prefer to Claude's. The figures are often added by Nicolo Poussin. *Roman School.*

An Italian Landscape, with a Lake, Bridge, and Figures in the Foreground, and a Cascade in the distance. Richly coloured.

Canvas—18 *in. by* 26. *Christie's, from Lord de Clifford's Collection, April 5th,* 1872. 18*l.* 10*s.*

NICOLO POUSSIN.

Born at Andeley, in Normandy, June 19th, 1594, died at Rome on the 19th of November, 1665. This distinguished painter, who excelled as a landscape as well as a figure painter, was of a noble family, and after he had been taught painting by Quintin Varin of Andeley, he attended the academy of Domenichino in Rome. On his return to Paris he was appointed painter in ordinary to Louis XIII. at a liberal salary with apartments in the Tuileries. *French School.*

QUINTUS CINCINNATUS REFUSING THE SENATE OF ROME WHEN SOLICITED BY THEM TO BECOME DICTATOR, "I prefer (said he) my family and farm to the wealth and honour of the State."—Signed in full.

Canvas—9 *in. by* 18. *Christie's, Charles Martin, from the Collection of Cardinal Piccolomini, March 27th,* 1876. 11*l.* 0*s.* 6*d.*

JOHN HUBERT PRINS.

Born at the Hague about 1758, died in 1805 by drowning in a canal on his way home from visiting various parts of Holland and the Brabant. "His pictures are generally small and faithful representations of the cities of Holland, and painted in a lively and spirited manner and have a pleasing dioramic effect. The figures are introduced with judgment; the contrast of light and shade is striking; the reflection of objects in the water is illusive; and the combination satisfactory." His works are much valued and eagerly sought for in Holland. *Dutch School.*

VIEW AT THE HAGUE, WITH HOUSES BEHIND TALL TREES AND THREE SHEEP GRAZING.

Panel—14 *in. by* 16. *Phillips', Lord Willoughby de Eresby, May 1st,* 1865. 21*l.*

VIEW OF A STREET IN ANTWERP, IN WHICH IS SEEN THE SPIRE OF THE CATHEDRAL, with numerous travelling figures in the foreground. Painted much in the minute manner of Van der Heyden.

Canvas—12 *in. by* 14. *Christie's, February 11th,* 1860. 5*l.* 5*s.*

PIERRE PAUL PRUDHON.

Born at Clugny in 1758, died in Paris, 1823. "An eminent French painter, who, on account of the elegance of his designs and the beautiful delicacy of his colouring and pencilling, obtained the title of the French Corregio."

GATHERING THE VINTAGE. TWELVE FIGURES. On a small scale.

Panel—3 *in. by* 7. *Christie's, March or April 6th* 1852.

ADAM PYNACKER.

Born at Pynaker, a small town between Delft and Schiedam, in 1621, died in 1673. "This distinguished painter's ideas are altogether Italian, his pencil only is Dutch, and that of the highest quality, with a breadth, a brilliancy, and richness almost unequalled by any other landscape painter, except Cuyp."—*Stanley. Dutch School.*

A MOUNTAINOUS COAST SCENE, WITH NUMEROUS FIGURES IN A PASSAGE-BOAT, and a tall tree in the foreground. Highly finished. From Lord Ashburnham's Collection, at whose sale in 1850 it sold for 120*l.*—Signed, A. Pynacker, in full.

Panel—12 *in. by* 15. *Christie's, Executors of Mr. Edward Romilly, March 23rd,* 1878. 33 *guineas. I was afterwards offered* 150*l. for it in the room by a member of the family, which was intended to be the reserved price.*

INTERIOR OF THE BOIS DE BOULOGNE, tall trees, and a cavalier, lady, and child in the foreground. From the collection of the late Rev. John Mitford.

Canvas—10 *in. by* 13½.

RAPHAEL SANZIO.

Born at Urbino in 1483, died prematurely at Rome in 1520. Pupil of his father, Giovanni Santi, and of Pietro Perugino. The greatest of Italian painters, whose name is more familiar than that of any other painter in connection with early Italian art. *Roman School.*

A Dance of Cupids, Nine Figures, with a Tenth as a Predella. In a circular frame imbedded in a large square one elaborately carved, of early Italian workmanship.

Panel—8 *in.* *Christie's, Munro of Novar* (*who, I happen to know, had great faith in this picture*), *June 1st*, 1878. 120*l.* 15*s.*

This interesting picture was engraved by Marc Antonio before the Predella had been added by one of Raphael's pupils, probably Giulio Romano, and the original engraving is so rare that an early impression of it was sold at the sale of Mr. Sacville Bale's effects by Messrs. Christie, June 10th, 1881, for no less a sum than 241*l.* 10*s.* That engraving has been frequently copied, and three indifferent copies accompany the present picture. Marc Antonio was constantly employed by Raphael in engraving from his designs while they were on the easel, and Raphael is said to have often traced the outlines himself on the plate that the correctness of the drawing might be duly observed. There is no known replica or copy of the picture.

The Virgin Seated in Front of a Portico, with the Infant Christ giving a Dish of Water to St. John, behind whom is the Paschal Lamb; and on the other side, behind the Infant Christ, are flowers and a flowing fountain with dolphin heads at its foot. The painting, though assumed to be by Raphael, is much in the character of that distinguished miniaturist, Julio Clovio, the pupil of Raphael, whose miniature in the Vatican, which is somewhat similar to the present, has been engraved and illuminated in Baron Silvestre's great work on the pictures in the Vatican. *In a Roman frame of the time.*

Panel—12½ *in. by* 9½. *Christie's, Dr. Kean Brown Osborne's Sale*, 1853.

The Aldobrandini Marriage, represented in ten figures, chiefly females. A highly finished and beautiful drawing in body colours, after the celebrated painting in the Vatican. Framed and glazed.

9 *in. by* 20.

RAPHAEL—*continued.*

THE REPOSE OF THE HOLY FAMILY, the Virgin supporting the infant Christ on a lamb, while Joseph, leaning on his staff, is earnestly gazing at Him.

Panel—13 *in. by* 10. *Christie's, Marquis de Blaisel, May 17th,* 1872. 45*l.* 3*s.*

LA BELLE JARDINIÈRE, *i.e.*, the Virgin, Child, and Saint John in a landscape. A reduced copy of the famous picture in the Louvre. Beautifully enamelled on Sèvres porcelain, and framed.

9 *in. by* 6.

THE MADONNA, IN CRIMSON AND PURPLE, NURSING THE CHILD, who is reclining undraped on her lap, and with his right hand clutching her shawl, known as the COLONNA VIRGIN, which is now in the Berlin Museum. Beautifully painted. A Munich enamel. Valued at the Berners Street Exhibition in 1859 at 100*l.*

Panel—16 *in. by* 13.

THE MADONNA AND CHILD, BOTH WITH THEIR HANDS ON A BOOK. A circular picture.

Panel—7 *in. by* 7.

THE VIRGIN SEATED, RICHLY DRESSED IN A SCARLET AND PURPLE ROBE, with a white scarf over her head and neck, nursing the Child, whose hands are crossed on her lap. (Something like the Orleans Madonna.) A highly finished coloured drawing on cardboard, in ebonized and richly gilt frame. Glazed.

12½ *in. by* 11.

THE MADONNA DELLA CASA TEMPI, REPRESENTING THE VIRGIN IN A STANDING POSITION, DRESSED IN SCARLET AND PURPLE, CARESSING THE CHILD, WHOSE FACE IS CLOSE TO HERS. A highly finished coloured drawing on cardboard, after the picture at Munich. In an ebonized and richly gilt frame, glazed. A companion picture to the preceding.

12 *in. by* 10.

RAPHAEL—*continued.*

THE VIRGIN, CHILD, AND ST. JOHN, KNOWN AS THE MADONNA DELLA SEDIA, now in the Pitti Palace at Florence. Painted in enamel by WILLIAM BONE, 1843.

Circular—5 *in. by* 5. *Christie's, Wynn Ellis, June 17th*, 1876. 27 *guineas.*

THE SAME SUBJECT, KNOWN AS THE MADONNA DELLA SEDIA, now in the Pitti Palace. Beautifully enamelled on Sèvres porcelain.

Oval—7 *in. by* 5.

THE MADONNA NURSING THE INFANT CHRIST WHILE ACCOMPANIED BY AN ANGEL SHOWING HIM A FISH, which a youth with long fair curls, the young Tobit, is about to present to her. By her side is St. Jerome, with an open book in his hand and a lion at his feet, reading. A very highly finished replica of the famous MADONNA DELLA PESCE, the original of which is in the Madrid Gallery, and of which I have a proof engraving. In an ebony frame.

Panel—12 *in. by* 10.

A PAIR OF MINIATURE PICTURES, AFTER RAPHAEL. One the SIBILLA CUMANA, the other the FORNARINA. Exhibited at the Royal Dublin Society in 1861 by the late Mr. Wm. Sotheby.

Panel—$3\frac{1}{2}$ *in. by* $3\frac{1}{2}$.

GEORGE PHILIP REINAGLE, R.A.

Born in 1749, died in London, December 6th, 1835. Son of Ramsay Richard Reinagle, from whom he received his first instructions, but he afterwards placed himself under Allan Ramsay, and became an animal and landscape painter of the first class. His pictures are usually very pleasing and rank with the Naysmiths. He was a member of the Royal Academy, and exhibited there in 1824 and till the year of his death. He is well known in literature for the production of that splendid work, *The Sportsman's Cabinet*, published 1830-34. *English School.*

GROUSE-SHOOTING, WITH POINTERS. This was sold by Pearce the picture-dealer as Stubbs, but a good judge has pronounced it Reinagle.

Canvas—12 *in. by* 15. *Phillips', W. Pearce, April 24th*, 1872. 8*l.* 18*s.* 6*d.*

SIR JOSHUA REYNOLDS, R.A.

Born at Plympton, in Devonshire, in 1723, died in 1792. Pupil of Thomas Hudson. This illustrious portrait painter has very deservedly been called the great luminary of the *English School.*

Portrait of Lady Campbell Fortescue, in a White Dress and Blue Cloak Trimmed with Fur, with pearl earrings and pearls in her head-dress. Purchased at Sir Joshua's Sale by Mr. C. Turnour and presented by him to my highly esteemed friend, the late Mr. John Wood, a distinguished artist, who in 1836 obtained the Manchester premium of 1,000*l.* for his picture 'The Baptism of our Saviour.' He died April 19th, 1870.

Canvas—30 *in. by* 24. *Christie's, Edward White,* 1872, 57*l.* 15*s.*

A Young Girl with a Dove, called the Age of Innocence. A sketch probably of his celebrated picture exhibited by my friend, Jeremiah Harman, at the British Institution in 1813, and which sold at his sale in 1844 for the large sum of 1,506*l.*

Canvas—30 *in. by* 25. *Christie's, Edward White,* 1872. 17*l.* 10*s.*

DOMENICO RICCIO, called BRUSASORCI.

Born at Verona in 1494, died in 1567. An earnest and successful student of the works of Giorgione and Titian. *Venetian School.*

The Ecstasy of St. Francis, showing the Virgin, Child, and St. John, with four angels above curiously locked together. Painted on Taragona marble, in an ebony frame. Purchased at Ferrara by G. A. Hoskins, Esq., and exhibited at Manchester.

16 *in. by* 10. *Christie's, Executors of G. A. Hoskins, June* 18*th,* 1864. 16*l.* 16*s.*

HYACINTHE RIGAUD.

Born at Perpignan in 1659, died in Paris in 1743. "Ce peintre est une des plus belles gloires de l'École Française, surnommé le Van Dyck de la France." *French School.*

PORTRAIT OF THE DUCHESS OF PORTSMOUTH, IN FULL LENGTH.—Inscribed, Me. la Duchesse de Portsmouth.

Canvas—21 *in. by* 16½.

EDWARD VILLIERS RIPPINGILLE.

Born at King's Lynn in 1798, died suddenly at Swan Village, Staffordshire, April 22nd, 1859. He exhibited successfully at the Royal Academy as early as 1813, 1815, and 1819, went to Italy in 1837 and returned in 1841, after which he remained here and devoted himself to English scenery. His pictures are highly esteemed and rarely occur for sale. *English School.*

THE FORTUNE-TELLER. AN OLD WOMAN WITH SPECTACLES EXAMINING THE HAND OF A YOUNG LADY WHOSE LOVER IS LOOKING ON, while a gentleman behind is tickling the fortune-teller's ear with a straw. An exhibited and engraved picture, mentioned by Ottley.

Panel—12 *in. by* 13.

GIULIO ROMANO.

FRESCOES OF THE VATICAN, AFTER THE DESIGNS OF RAPHAEL. Eight copies exquisitely painted in colours on a dark background.—Signed on one side, Giulio Romano, and on the other, Felice Santolani. The subjects are treated very elaborately, giving full mythological representations of every subject instead of single figures, and are named in Italian as follows :—

Cerere, Plutone, Europa, Nettuno, Medea, Trionfo di Bacco, Trionfo di Sileno, Anfitrite.

All on Panel—18 *in. by* 23, *framed and glazed.*

These finely executed copies of the famous Frescoes in the Vatican—I believe in the Villa Madama, or in the Villa Lanti—

GIULIO ROMANO—*continued.*

were brought from Italy by the Marchioness de Canizaro, at the sale of whose property, many years ago at Evans's in Pall Mall, I bought them for about eighty pounds.

THE MEETING OF THE GODS AND GODDESSES. A GROUP OF MORE THAN TWENTY FIGURES. A beautiful and highly finished drawing.

Panel—12 *in. by* 28.

PHILIP DE ROOS, called ROSA DA TIVOLI.

Born at Frankfurt in 1655, died at Rome in 1705. His pictures usually represent pastoral subjects, and are composed with much judgment and taste, and his cattle in particular are designed with much real truth and spirit. *German School.*

THE SHEPHERD FAMILY. A LANDSCAPE WITH CATTLE AND FIGURES IN THE FOREGROUND, AN URN AND RUINS IN THE BACKGROUND. A highly finished enamel on porcelain by Bauer of Munich. *Bought at the Munich Exhibition at* 16, *Berners Street, in* 1839, *where it was priced in the Catalogue* 40*l.*

Enamel—9 *in. by* 11.

SALVATOR ROSA.

Born at Borgo di Renella, near Naples, in 1615, died at Rome in 1673. A distinguished landscape painter whose works are universally admired; his scenes are remarkably wild, and his solitudes grand, and whether he introduced banditti, shepherds, or goatherds, he always contrived to give a repose to his landscapes. *Neapolitan School.*

BANDITTI ATTACKING TRAVELLERS IN A FOREST.

Mentioned by *Waagen*, vol. ii. p. 294, as a characteristic specimen of the wild nature of Salvator Rosa.

Canvas—16 *in. by* 24. *Christie's, Wynn Ellis, June* 17*th*, 1876. 49*l.* 7*s.*

SALVATOR ROSA—*continued.*

A Rocky Landscape, with a Lake, Trees, Figures, and Dogs.

Canvas—20 *in. by* 26. *Christie's, Wynn Ellis, June* 17*th*, 1876. 52*l.* 10*s.*

A Rocky Bay Scene, with Numerous Figures; a romantic and beautiful composition, very clear in tone. A miniature example of high quality.

Canvas—6 *in. by* 10. *Christie's, May* 19*th*, 1860. 18*l.* 7*s.* 6*d.*

CARRIERA ROSALBA.

Born at Chiozza in the Venetian States, in 1675, and after visiting several of the European Courts, and becoming at Paris a Member of the Academy, where she painted the royal family, she confined herself to Miniature painting which she carried to an unusual pitch of perfection. She died at an advanced age in 1757.

Portrait of a Lady in Fancy Costume standing in a Garden (probably a portrait of herself). Exquisitely painted on ivory and glazed.

7 *in. by* 4½.

CHARLES ROSSITER.

Born in London, October 29th, 1827. Well known as a painter of *genre* subjects, generally small and of a pleasing character. He has been a frequent exhibitor at the Royal Academy, where his pictures generally found purchasers, and one in 1861 was hung on the line with great commendation. After 1864 he exhibited chiefly at the British Institution.

Knuckle Down. Five Figures, with Boys Playing at Marbles. A village scene.

Canvas—6 *in. by* 7½.

JOHN ROTTENHAMER.

Born at Munich in 1564, and died at Augsburg, according to *Nagler*, on satisfactory evidence, in 1623, not 1606 as given by *Stanley*, *Seguier*, and others. Pupil chiefly of his father, Thomas Rottenhamer, after which he studied for many years in Italy. A highly esteemed artist. *German School.*

THE ANNUNCIATION, AN ANGEL APPEARING TO THE VIRGIN MARY, WITH AN INDICATION OF THE GODHEAD, A DOVE, AND ANGELS ABOVE. Highly finished.

Copper—16 *in. by* 12. *Christie's, Wynn Ellis, May 27th,* 1876. 21*l.* 10*s.* 6*d.*

THE VIRGIN AND CHILD IN GLORY, SURROUNDED BY A FESTOON OF FLOWERS WHICH IS SUSPENDED BY TWO ANGELS. Beautifully finished.

Copper—12 *in. by* 9½. *Christie's, Matthew Anderson, June 7th,* 1861. 9*l.* 9*s.*

EIGHT SMALL SCRIPTURAL SUBJECTS. Exquisitely painted on copper and bound together in a case covered with crimson velvet, with gilt ornaments and clasps. 12 *in. by* 9.

*** This very interesting collection is said to have belonged to Marshal Soult, who probably meant it, like other of his gatherings, for Napoleon. It cost me, I think, at one of Phillips' sales, about 80*l.*, in 1858, a year after Soult's death. I bought on the same day a very fine French Missal which had belonged to him, and this I afterwards sold to a French dealer at a considerable profit, who resold it for twice as much, and it is now I believe in the French National Gallery.

ST. JOHN PREACHING IN THE WILDERNESS, WITH NUMEROUS FIGURES, the landscape background by Paul Bril.

Copper—14 *in. by* 12. *Christie's, March 2nd,* 1871. *Formerly at Charles Griffin's sale,* 1813, *where it was bought in at* 105*l.*

THE MARRIAGE AT CANA. An oval surrounded by sacred figures above and below it. Mentioned by *Nagler*, vol. xiii. p. 470.

Copper—12 *in. by* 9.

SIR PETER PAUL RUBENS.

Born at Siegen, or Cologne, in Westphalia, June 29th, 1577, died at Antwerp, May 30th, 1640. Pupil for a short time of Tobias Vertraecht, landscape painter, then of Adam Van Oort, but principally and finally of Otho Vaenius. After spending several years in Venice and Rome, and some time in Spain, he came to England in 1629, and was knighted by Charles I. *Flemish School.*

LIBERALITY OVERCOMING AVARICE. An admirable study.
Christie's, May 18th, 1860. *No.* 168. 31*l.* 10*s.*

PORTRAIT OF THE INFANTA PRINCESS HENRIETTA MARIA, DAUGHTER OF HENRI QUATRE AND MARIA DE MEDICI, in her childhood, represented as spinning, with a large cat at her feet. She was born in 1609, married in 1624 to Charles I., and died 1669.

Canvas—22 *in. by* 18.

This must have been painted about 1614-15, when Rubens was at Antwerp.

THE HOLY FAMILY—THE VIRGIN AND CHILD WITH ELIZABETH, AND ST. JOHN RIDING ON A LAMB. Exquisitely painted on panel in a richly carved frame. Said to be engraved as 'The Divine Introduction.'

18 *in. by* 13½. *Christie's, Lord Beaconsfield, July 13th,* 1881. 27 *guineas.*

THE TWO SONS OF RUBENS, which he had by his first wife, a reduced copy of his famous picture in the Lichtenstein Gallery at Vienna, beautifully enamelled.

9 *in. by* 6.

THE CIRCUMCISION IN THE TEMPLE. Consisting of the Jewish Rabbi, the child, and six surrounding figures, with a boy in front of the table carrying a brace of birds on a stick over his shoulder. Finely painted in the manner of Rubens.

6½ *in. by* 8½.

RUINED MARBLED PICTURES.

A PAIR OF BATTLE PIECES, painted on the geological deposit called ruined marble, which after being polished, produces, probably with a painter's help, various kinds of scenery.

In gilt frames—6½ *in. by* 9. *Christie's, January 25th,* 1868. 4*l.* 4*s.*

RUSSIAN, or EARLY GREEK.

An Elaborate Representation of the Russian Church, in the centre of which is the figure of Jesus Christ surrounded by angels and saints, the Godhead above, with innumerable figures, illustrative of the Russian creed. The whole carefully painted on gold ground, in more than twenty divisions, each with inscriptions in the Russian character.

Panel—12 *in. by* 10½.

RACHEL RUYSCH.

Born at Amsterdam in 1664, died there in 1750 in her eighty-sixth year, still retaining a handsome appearance. She was the daughter of Frederick Ruysch, the celebrated professor of anatomy, and pupil of William Van Aelst, a distinguished painter of flowers and fruit. "The works of this paintress (says *Seguier*) are highly esteemed. Her style of painting flowers is richer and more agreeable than those of Van Os, and is more like an amalgamation of the styles of Van Huysum and Mignon. Her groups of flowers and fruit are beautifully painted." *Stanley* in *Bryan* says that "the pains she bestowed on her flower pieces, in which she was the most successful, prevented their being numerous, two, a flower and fruit piece, are said to have occupied her for seven years. It must, however, be confessed that her pictures have lost their pristine lustre and become dark. They continue, however, to command large prices when brought to public competition." She married, when young, a distinguished portrait painter named Jurian Pool, and lived with him more than fifty years, bearing many children, but continued to sign her pictures with her maiden name. He died in 1745 in his seventy-ninth year. The present portrait appears to have been painted about the time of her marriage, that is when she was thirty-one, but whether entirely by herself or in conjunction with her husband, who is known to have painted her portrait repeatedly, is uncertain. *Dutch School.*

Portrait of Rachael Ruysch, with Flowers and Pearls in her Hair, large pearl necklace, and holding roses and flowers in both hands.

Canvas—20 *in. by* 14.

A Pair of Richly Painted Groups of Roses, Tulips, and other Flowers, represented in Glass Vases. Signed in full on one of them. From the collection of Prince Zinsendorf, No. 78 and 79, where they sold for 150*l.*

Canvas—21 *in. by* 16.

JACOB RUYSDAEL.

Born at Haarlem about 1625, died there, November 16th, 1681. Supposed to have received instruction from Berghem. "Ruysdael (says *Stanley*) is a sovereign both by land and sea, and the number of his productions in both departments and in all their varied aspects, must continue his supremacy against every competitor." The figures in his landscapes are said to have been inserted generally by Ph. Wouwerman, Lingelbach, or Adrian Van de Velde. *Dutch School.*

THE BLEACHING GROUNDS NEAR HAARLEM, WITH A CAVALIER AND DOGS UPON THE ROAD. THE ROOFS AND SPIRES OF HAARLEM ARE SEEN IN THE DISTANCE.—Signed, J. Ruysdael. See Smith's *Catalogue Supplement*, No. 16, where the figures are attributed to Wouwerman, and the picture as having been imported by Mr. Chaplin in 1840.

Panel—21 *in. by* 27. *Christie's, Shandon Collection, April 13th,* 1877. 131*l.* 5*s.*

AN UPRIGHT ROCKY LANDSCAPE, WITH A STREAM FALLING ON A CASCADE, AND A LARGE FELLED TREE IN THE FOREGROUND. From the Earl of Dunmore's Collection, sold May 13th, 1870, at Christie's, and previously from Lord Gwydyr's, in 1829, where it produced 115*l.* 10*s.*

Panel—13 *in. by* 14.

A DUTCH RIVER SCENE IN A RICH WOODY LANDSCAPE, WITH A MAN ANGLING IN THE FOREGROUND AND A WINDMILL IN THE DISTANCE.—Signed, R.

Canvas—16½ *in. by* 20½.

JACOB FERDINAND SAEYS.

Architectural painter, who flourished about 1680-1700.

INTERIOR OF A CATHEDRAL, APPARENTLY THE MARBLE COLUMNS OF THE DORIA PALACE, with figures. Elaborately and beautifully painted.—Signed, and dated 1682. On the back of the frame is a comparatively recent mark, Fr. W. surmounted by a royal crown (no doubt Frederick William, King of Prussia).

Canvas—14 *in. by* 18.

GIOVANNI BATTISTA SALVI, called SASSOFERRATO.

Born at Sassoferrato, near Urbino, in 1605, died at Rome in 1685. Pupil of his father, Tarquino Salvi, and then of Domenichino, afterwards studying closely the works of Albano, Guido, Baroccio, and Raphael. *Seguier* says, "There is a charm and a Raphaelesque simplicity about the designs of this painter, particularly in his well known pictures of the Madonna with her hands clasped, or the Madonna with the Infant." *Roman School.*

THE MADONNA IN A CRIMSON AND PURPLE DRESS, WITH A WHITE SCARF OVER HER HEAD, NURSING THE CHILD IN HER LAP. A large Munich enamel of high quality, on porcelain, by Carl Müller. Bought at the Munich Enamel Exhibition, Berners Street, 1839, where it was described as a Sassoferrato, and priced 60*l.*

Oval—12 *in. by* 13½.

THE VIRGIN NURSING THE CHILD, WHO IS CARESSING ST. JOHN, WHILE JOSEPH IS LOOKING ON WITH CLASPED HANDS on one side, and St. Catharine of Alexandria on the other. A Munich enamel, on porcelain, by Carl Müller. Bought at the Munich Exhibition, 16, Berners Street, in 1839, where it was priced 100*l.*, but I got it in a lump lot for much less.

12 *in. by* 14.

HEAD OF THE MADONNA IN PRAYER, WITH HER HANDS CLASPED IN ADORATION. SHE IS CLAD IN BLUE AND RED DRAPERY WITH A LINEN VEIL ON HER HEAD. The fellow to this picture, measuring 19 *in. by* 15½, sold in the Hamilton Palace Sale for 383*l.* 5*s.* Sassoferrato was in the habit of duplicating his pictures.

Panel—19 *in. by* 15½. *Christie's, Uzielli, May 18th,* 1860. *Described by J. C. Robinson in the privately printed Catalogue, page* 36.

SASSOFERRATO—*continued.*

PARCE SOMNUM RUMPERE, THE MADONNA WITH HER HANDS CLASPED IN PRAYER OVER THE SLEEPING INFANT. A fine Raphaelesque picture.

Canvas, oval—24 *in. by* 28. *Christie's, Philip Champeon Crespigny, April* 23*rd*, 1869. 25 *guineas.*

ANDREA DEL SARTO.

Born at Florence in 1488, died there about 1550. Pupil chiefly of Piero de Cosimo, but afterwards an earnest student of the works of Masaccio, Ghirlandao, Leonardo da Vinci, and Michael Angelo. One of the most distinguished of Italian painters. *Tuscan School.*

MARY AND ELIZABETH CARESSING EACH OTHER. Painted on copper, with an inscription in gold beneath and a long Italian inscription on the back.

4 *in. by* 5.

ROLAND SAVERY.

Born at Courtray in 1576, died at Utrecht in 1639, aged sixty-two. He visited France in the reign of Henry IV., and was employed by him in ornamenting the royal palaces. He was afterwards invited to the court of Prague by Rodolphus II., in whose service he passed the greater part of his life. By direction of the emperor he travelled through the grand and picturesque scenery of the Tyrol where nature exhibits her wildest as well as her richest beauties. The most interesting of his pictures are those which contain a number of figures of animals and birds, which are exceedingly curious and interesting, and not inferior in brilliancy and finish to any of the works of that peculiar style and period of art. *Flemish School.*

AN EXTENSIVE WOODY LANDSCAPE FILLED WITH NUMEROUS BIRDS OF EVERY DESCRIPTION, with water in the foreground and an archway on a rock in the distance. A gallery picture.

Canvas—26½ *in. by* 36.

A FOREST SCENE, WITH A STAG, FOX, AND FOXHOUNDS in the foreground. Highly finished.

Panel—6 *in. by* 9.

BARTOLOMEO SCHIDONE.

Born at Modena about 1580, died at Parma in 1615. "Although this captivating painter is generally allowed to have been brought up under the Caracci, he rather appears to have formed his ideas by an attentive study of the works of Raffaelle and Correggio."—*Bryan. Lombard School.*

THE HOLY FAMILY, TREATED AS A DOMESTIC SUBJECT. THE VIRGIN IS AT NEEDLEWORK, JOSEPH, WITH UPLIFTED AXE, IS CARPENTERING, AND THE CHILD, WITH A SCROLL IN HIS HAND, GAZING AT A WOODEN CROSS WHICH IS BENEATH JOSEPH'S LEFT FOOT. An apparent forerunner of Holman Hunt's famous picture. It is mentioned by Waagen, Vol. II. p. 135, as 'very powerful in colour and finished like a miniature.'

Panel—10½ *in. by* 8½. *Christie's, Munro of Novar, June* 1878. 27*l.* 6*s.*

MARTIN SCHOEN, or SCHOENGAUER.

Born at Colmar, Ulm, or Augsburg, between 1420 and 1445, *Ottley* says 1453—died at Colmar in or before 1499, some say 1488. *Nagler* calls this distinguished artist the most spirited painter of the period. There is great uncertainty both as to his birth and death. *German School.*

ST. JOSEPH BEFORE THE HIGH PRIEST, WITH THREE OTHER FIGURES.—Signed with his monogram on a gold tablet above the altar on which is inscribed Abraham, Isaac, Jacob.

Panel—36 *in. by* 18. *Christie's, William Middleton, July 26th,* 1872. *Bought at a low figure, but I was offered a profit of* 100 *guineas for it before it left the room.*

CHRIST SCOURGED. A small picture.

Christie's, Bramhope Manor, February 10th, 1865. 5*l.* 5*s.*

THE CRUCIFIXION, WITH NUMEROUS FIGURES. Highly finished. An engraved picture. Glazed.

Panel—9 *in. by* 7. *Christie's, W. Russell, Esq., March 6th,* 1863. 8*l.*

MARTIN SCHOEN—*continued.*

CHRIST BOUND AND SCOURGED. With the engraving at back. For the companion to this picture see Albert Dürer.

Panel—7 *in. by* 5. *Christie's, Hon. F. Byng* (*where it was described as being the original painting*), *July* 1*st*, 1871. 11*l.* 0*s.* 6*d.*

THE NATIVITY. REPRESENTING THE VIRGIN MARY SEATED, WITH A DISTAFF IN HER HAND, THE INFANT CHRIST IN A CRADLE IN FRONT OF HER, AND JOSEPH BEHIND HER; two angels near them, one holding a vase containing lilies of the valley, with other figures. At their feet are four winged cherubs, one holding a triangle. Finely painted on gold ground. An engraved picture.

Copper—7 *in. by* 5. *Christie's, Hamilton Palace Sale, January* 17*th*, 1882. 16*l.* 16*s.*

JOHN SCHOOREEL.

Born at Schoorl, near Alkmaer, in 1495, died at Utrecht in 1562 according to *Bryan*, but according to others in 1569. Pupil of John de Mabuse. *Bryan* and *Nagler* accredit this painter with having been the master of Sir Anthony More. *Flemish School.*

VIRGIN AND INFANT SAVIOUR SEATED IN A TALL DECORATIVE CHAIR BEFORE AN ALTAR, with very elaborate architectural surroundings.

Very old panel—13 *in. by* 12. *Bought at Christie's in* 1861, *I think for* 25 *guineas.*

M. SCHOEVAERTS.

Supposed, by *Balkema*, to have been born about 1667 at Ingolstadt, and to have been painter to the King of Bavaria, and subsequently to have settled in the Netherlands. His pictures are generally small and crowded with figures, highly finished. *Flemish School.*

A LANDSCAPE, WITH NUMEROUS FIGURES, EQUESTRIAN AND PEDESTRIAN, in front of large castellated ruins.—Signed in full.

Panel—12 *in. by* 16. *Phillips', July* 15*th*, 1862. 5*l.* 15*s.* 6*d.*

JACQUES VAN SCHUPPEN.

Son of Peter van, born at Paris about 1673, died at Vienna, where he was appointed painter to the emperor, in 1751. Pupil of Largillière.

PORTRAIT OF LOUIS QUINZE, 'LE BIEN AIMÉ,' IN HIS YOUTH, IN REGAL ROBES, FLYING A DOVE IN A GARDEN FROM A STRING WHICH HE HOLDS IN HIS HAND; his black valet behind him holding his cocked hat and a parasol.

Canvas—18 *in. by* 15.

CHRISTIAN GEORGE SCHÜTZ.

Born at Floersheim, in the electorate of Mentz, in 1718, died 1792. He chiefly studied at Frankfurt on the Maine, where he afterwards continued to reside, and painted small pictures of views of the Rhine, neatly touched and very highly finished, and in Germany they are much sought after.

A VIEW ON THE RHINE BETWEEN COBLENTZ AND MAYENCE. A landscape with trees, buildings, water, and peasants. A highly finished picture. Signed Schütz, and dated apparently 1760.

Copper—12 *in. by* 11.

A VIEW ON THE RHINE BETWEEN COBLENTZ AND MAYENCE, with a tower on the coast and shipping in the harbour. Signed in full and dated 1755.

Copper—7 *in. by* 10½.

CHRISTOPHER SCHWARZ.

Born at Ingolstadt in 1550, and died at Munich in 1594. He studied for some years at Venice in the school of Titian, and afterwards returned to Germany, when Albert V., Duke of Bavaria, invited him to Munich, where he spent the remainder of his life. He was appointed painter to the court, and *Nagler* says he is deservedly a highly esteemed painter, and that he has obtained the title of the Raphael of Germany. Others have compared him to Van Dyck.

THE ADORATION OF THE MAGI, WITH NUMEROUS FIGURES, beautifully painted. A fine specimen of this rare artist. A favourite picture with the late Mr. Henry Farrer, the picture dealer, who had refused to sell it to me under 100 guineas.

Panel—28 *in. by* 20. *Christie's, Henry Farrer, June 16th,* 1866. 33*l.*

SHAKESPEARE, PORTRAIT OF.

A Very Early and perhaps Contemporary Painting, in an elaborately carved frame, but which is of a somewhat later date.

Oak Panel—6 *in. by* 5½. *Christie's, February* 21*st*, 1857. 7*l.*

Philip II. and his Court. Seven miniatures in oils, in one gilt frame.

9 *in. by* 6¾.

Landscape with Tall Tree — Two Sportsmen in the Foreground, and Hills in the Distance. After Hobbema.

Painted on porcelain—5½ *in. by* 6.

HENRY SHAW, F.S.A.

Born in London, July 4th, 1800, died June 12th, 1873, aged seventy-three. Architectural designer and antiquarian draughtsman, distinguished for his illuminated works of Ornament and Costume. I became proprietor of the copyrights of most of his published works at a cost of some 3,000*l.*, and republished them successfully.

Whole Length Portrait of George Villiers, Duke of Buckingham, highly finished, in colours, framed and glazed.

Cardboard—11 *in. by* 7. *Christie's, February* 23*rd*, 1874. 4*l.* 4*s.*

A Pair of Historical Portraits after Vandyke, one Lord John Stuart and Lord Bernard Stuart, sons of Esme, Duke of Sussex, in Court costume with a long account of them at the back; the other two Court Portraits of the same period.

Panel—11½ *in. by* 8½.

Another Pair of Historical Portraits, Francis I. and Charles IX., kings of France.

Panel, glazed front—11 *in. by* 9.

WILLIAM SHAYER, called OLD SHAYER.

Born at Southampton in 1788, and died at Shirley, near Southampton, December 21st, 1879. Painter of landscape and cattle subjects, which are generally pleasing in composition and correct in drawing. He exhibited for more than forty years at the British Institution. *English School.*

INTERIOR OF A STABLE, WITH TWO COWS, A CALF, DONKEY, AND GOAT, WITH A SADDLE HUNG NEAR THE HAY RACK, and various stable indications.

Canvas—20 *in. by* 24. *Christie's, February 28th,* 1863. 7*l.* 5*s.*

A WOODY LANDSCAPE, WITH WATER AND A WOODEN BRIDGE IN THE CENTRE, and rocks and figures on the sides.

Canvas—12 *in. by* 16. *Christie's, February 11th,* 1861. 5*l.* 15*s.* 6*d.*

HENRY SINGLETON.

Born in London, October 19th, 1766, died at Kensington, September 15th, 1839. A history painter of great talent and refinement, much praised by Sir Joshua Reynolds.

THE POOR POET, WHO IS PRESENTING HIS PETITION TO A CIVIC DIGNITARY IN FULL ROBES. Exhibited at the Royal Academy and engraved.

Canvas—16½ *in. by* 13. *Christie's, July 9th,* 1864.

PETER VAN SLINGELANDT.

Born at Leyden in 1640, died in 1691, in his fifty-first year. Pupil of Gerard Douw. He followed the highly finished style of his master, and, as far as patience and polish are considered, he may be said to have equalled, if not, in some instances, surpassed his instructor. He is said by Houbraken to have spent three years in the extreme finish of a small picture of the Meerman family, now in the Louvre. His pictures, according to *Nagler*, are rare in consequence of the time he bestowed on their extreme finish. *Dutch School.*

AN INTERIOR. A MUSICIAN IN GAY COSTUME PLAYING THE VIOLIN TO A LADY, WHO IS DRESSED IN WHITE SATIN WITH A BLUE SHAWL OVER ONE SHOULDER, seated at a table on which

PETER VAN SLINGELANDT—*continued.*

there are music books and wine, a brown and white spaniel at her knees. Highly finished. Signed P.V.S. 1685.

Panel—20 *in. by* 16½. *Bought of a picture dealer for* 40*l. who afterwards offered me* 80*l. for it.*

THE FIVE SENSES, VIZ. TOUCHING, SEEING, HEARING, SMELLING, TASTING, represented in five spirited and humorous cabinet paintings.—All signed.

Panel—4½ *in. by* 6. *Sotheby's, December* 15*th*, 1881. 9*l.* 15*s.*

ROBERT SMIRKE, R.A.

Born at Wigton, near Carlisle, in 1752, died in London, January 5th, 1845, in his ninety-third year. "His conversations and small pictures are admired by collectors; there is a great deal of character and humour in them, and they repay study. He avoided the introduction of many colours, and was fond of painting chiaroscuro or lake coloured pictures."—*Seguier. English School.*

UNA AND THE LION IN A LANDSCAPE, a mule in the distance.

Panel, oval—13½ *in. by* 11.

Engraved for *Tales of the Genii;* on the back it is stated that Taylor the publisher paid Smirke 25 guineas for it. It was used in my edition of the book.

A CAVALIER IN SCARLET CLOAK, WITH A SWORD BY HIS SIDE and an attendant behind him, admiring a handsome lady whose spaniel is at her feet; in a landscape. Engraved, but I forget where. *Panel*—7 *in. by* 9.

SCENE FROM SHAKESPEARE, engraved in his *Illustrations of Shakespeare*, published in 1807.

Panel—5½ *in. by* 4.

THE MOUSE IN THE TELESCOPE, six figures painted in chiaroscuro from the engraved picture.

Panel—9 *in. by* 7.

FOUR SMALL PICTURES, ILLUSTRATIVE OF SHAKESPEARE. Painted in *bistre*, for Ballantyne's edition of Shakespeare, Edinburgh, 1807, where they are engraved.

Panel—6 *in. by* 4½.

PETER SNAYERS.

Born at Antwerp in 1593, died about 1670. Pupil of Henry Van Balen. Although an esteemed painter of portraits and history, his pictures of battles and landscapes were held in greater estimation, and decorate the choicest collection in the Netherlands, and are valued in England when they are met with. *Flemish School.*

A Skirmish of Cavalry, a Landscape with Figures in the Foreground, in the distance is seen a town on a mountain.

Phillips', June 5th, 1872. 4*l.* 10*s.*

ANDREA SOLARIO.

Born at Milan about 1458. Little is known of this painter, excepting that he flourished about 1530, and was a pupil of Leonardo da Vinci, and contemporary of Correggio.

Virgin giving the Breast to the Child who is lying on a Cushion. A miniature picture exquisitely painted, with papal arms on the frame and the engraving by E. Legrand.

Panel—3 *in. by* 2½.

There is a similar picture in the Louvre for which see Filhol, *Galerie du Musée de France*, vol. x. plate 656.

A SPANISH PICTURE OF THE VIRGIN AND CHILD.

Painted on gold ground, apparently by Vicente de Joanes, born in 1523, died December 21st, 1579.

Panel—9 *in. by* 7.

Brought to me direct from Seville by Mr. Warren.

ARETINO SPINELLO.

Born at Arezzo in 1308, a disciple of Jacobo de Casentino, whom he surpassed before he had reached his twentieth year. He died in 1400. See for an interesting account of him Lord Lindsay's *History of Christian Art*, vol. ii. p. 307 *et seq.*

Pentecost, the Solemn Festival of the Jews. Numerous figures.

Panel—10 *in. by* 4. *Christie's, Hoskins' sale, June 17th*, 1864.

BARTHOLOMEW SPRANGHER.

Born at Antwerp in 1546, died about 1627 or 1628. The works of this master, though decidedly Flemish, display great refinement and taste in his adaptation of early Italian types. His small sacred compositions are especially lovely. *Flemish School.*

CHRIST BLESSING LITTLE CHILDREN IN THE TEMPLE, in which are seen numerous figures of females with children in their arms, and the disciples who had rebuked them in the rear. In illustration of Mark x. 13—15, and Luke xviii. 15, 16. Painted at the age of twenty-six, and formerly in the cabinet of Mon. Ricardi at Florence.

Panel—13 *in. by* 18.

WILLIAM CLARKSON STANFIELD, R.A.

Born at Sunderland, of Irish parentage, in 1794, died at Hampstead May 18th, 1867. A marine painter of great celebrity. *English School.*

DUTCH BOAT IN A SQUALL. A small picture.

Chancellor, Richmond, March 20th, 1863.

JAMES STARK.

Born at Norwich in 1794, died in London, March 24th, 1859. The favourite pupil of Old Crome and one of the most pleasing and artistic landscape painters of his time. He was a constant and successful exhibitor, first at the Norwich Society, and then at the Royal Academy and the British Institution, from 1824 to 1859. I bought from him his fine work 'The Scenery of the Rivers of Norfolk,' which though it failed to remunerate him, when published in Norfolk, paid me handsomely.

CASTLE ON THE BANKS OF A RIVER, in the middle some buildings. Fine effect. Engraved in Stark's *Norfolk Scenery.*

Panel—9½ *in. by* 12½. *Christie's, sale of Norfolk Painters, February 26th*, 1863. 10*l.*

JAMES STARK—*continued.*

A Woody Landscape in Norfolk, with Woodmen at their Repast under a Cleft Tree, a dog and two horses near them.

Panel—15 *in. by* 21. *Christie's, Rev. Isaac Spencer February 23rd,* 1861. 8*l.* 8*s.*

The Island at Coltishall, Norfolk, a verdant landscape with six cattle at the waterside. Engraved in Stark's *Norfolk Scenery.*

Panel—9½ *in. by* 13.

JAN ADRIAN VAN STAVEREN.

Flourished towards the latter part of the seventeenth century, especially about 1675, when some dated pictures are known. The subjects in which he excelled were a Hermit contemplating a skull, reading a book, or at his devotions, Portraits of philosophers, Dutch interiors, and Familiar scenes, in the highly finished manner of Gerard Douw, of whom he is supposed to have been a pupil. *Dutch School.*

Portrait of a Venerable Physician, or Anatomist, represented as placing his right hand on a skull. Very highly finished.

Panel—11 *in. by* 9.

JAN STEEN.

Born at Leyden in 1636, died in 1689. "All his works display more or less the painter's *forte* as one of the greatest humorists of the Dutch School. Many of his pictures are crowded with figures, and notwithstanding their number we usually find something to interest us in all his groups.

A Charlatan, Seated on a Raised Table covered with cloth, and holding up high one of his Nostrums, while surrounded by a crowd of figures, many of them highly grotesque. Signed, J. Steen on a label.

Panel—27 *in. by* 26. *Bought* 1853. 50*l.*

Extremely like the picture called 'The Mountebank,' engraved in Cunningham's *Cabinet Gallery*, vol. ii. p. 145, then in the possession of that distinguished connoisseur, the late Charles Heusch, Esq.

HENRY STEENWYCK.

Born at Steenwyck in 1550, died in 1603. Pupil of John de Vries. Generally, the works of the Steenwycks, father and son, exhibit the most elaborate finish of Peter Neefs' and others' Church pieces. *Dutch School.*

INTERIOR OF A CHURCH, WITH FIGURES IN THE FOREGROUND.

Panel—13 *in. by* 15.

JACQUES STELLA.

Born at Lyons in 1596, died at the Louvre in 1657. "The works of this painter (says *Seguier*) are rarely seen in this country, but in France he ranks among the best artists of the seventeenth century." *French School.*

DEATH OF JOSEPH, A GROUP OF FIVE FIGURES.

Canvas—19 *in. by* 11. *Phillips', Marquis of Hastings, February 26th,* 1869. 8*l.*

THE VIRGIN, AT FULL LENGTH, WITH THE CHILD IN HER ARMS, painted on agate.

Oval—$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Christie's, William Goldsmith's, February 28th,* 1866.

A PAIR OF CABINET PICTURES OF FEMALE FIGURES AND PLAYFUL CHILDREN. Very highly finished.

Copper—7 *in. by* 10.

Bought privately of a French dealer, I think for about 20*l.* I believe they have been engraved by Stella's niece as *Sports.*

STEPHAN LOCHNER, or MEISTER STEPHAN, of COLOGNE.

Born at Constance, exactly when is not known, but probably a few years before 1400, as his best attested picture is dated 1410. There is evidence that he resided at Cologne in a house of his own in 1442, and also that in 1448 he represented the guild of St. Luke, and was then a member of the Senate, and remained so till 1451, soon after which he died in poverty. Albert Dürer thought so much of him that he paid two silver pennies to have opened for his inspection his famous Altar-piece in Cologne Cathedral, known as the *Dombild,* a triptych, dated 1410, which is richly painted on a gold ground. Another grand work of this master is the Madonna in the Rose Arbour in the Cologne Museum.

MEISTER STEPHAN—*continued.*

The Crucifixion, in which the two Thieves have, as customary at the time, their Legs Broken, the spear and sponge, as applied to Christ, are exemplified, with numerous figures at the foot of the Cross. Beautifully painted on gold ground, a remarkable specimen of this early period.

Canvas—27 *in. by* 12.

There is much uncertainty about the three old masters of Cologne, Meister Wilhelm, Meister Stephan, and Christophorus, all of great celebrity, and the present Crucifixion, though attributed to Meister Stephan, may be the famous lost picture of a Crucifixion by Meister Christophorus, formerly in the Rathhaus of Cologne. It is a very interesting work of art.

FRANCIS PHILIP STEPHANOFF.

Born at Brompton in 1788, died at West Hannam, Gloucestershire, May 15th, 1860. He was considered the best figure painter of the day, and exhibited constantly at the Royal Academy from 1810 to 1845. He was largely employed by me in that sumptuous volume, *The Coronation of George IV. English School.*

The Death of Robin Hood. Engraved as a frontispiece to Hansard's *Book of Archery*, which was first published by Longmans and afterwards by me.

Panel—10 *in. by* 8. *Christie's, P. W. Leather, February 9th*, 1867. 8*l.* 8*s.*

CHRISTIAN STOECKLEIN.

Born at Geneva, 1741. After taking lessons of a portrait painter he went in 1757 to Italy, where he studied for seven years, and then came to Germany and settled in Frankfurt, where he died in 1804. *Nagler* says he was great in his architectural interiors, quite equal to Peter Neefs.

An Architectural View of the Interior of a Picture Gallery or Palace, in which the numerous pictures, books, and articles of *vertu* are distinctly represented, with eight figures in the foreground variously employed.—Signed, Stoecklein, pinxit 1775.

Panel—13 *in. by* 14. *Christie's, sale of T. Garle, Esq., May 24th*, 1862. 9*l.*

FRANK STONE, A.R.A.

Born at Manchester, August 22nd, 1800, died suddenly in London, November 18th, 1859. An eminent and popular subject painter. He began to exhibit at the Royal Academy in 1837, and was elected an associate in 1851.

PORTRAIT OF SAMUEL ROGERS, THE BANKER POET, SITTING IN HIS STUDIO, WITH THE HON. MRS. NORTON (afterwards Lady Stirling Maxwell) on one side of him, and her cousin, MRS. PHIPPS, on the other, both granddaughters of Richard Brinsley Sheridan.

Canvas, glazed front—21½ *in. by* 30.

DIRK STOOP.

Born in Holland, it is supposed at Dordrecht, about 1610, sojourned for some years in Portugal, then came to England in the retinue of Queen Catharine of Braganza, returned to his native country in 1678, and died there in 1686. *Bryan* and *Stanley* give a long and very flattering account of this eminent artist.

CHEVAL QUI SENT. A HORSE SNIFFING AT THE NECESSARY OPERATIONS OF HIS RIDER.

Panel—12 *in. by* 10. *Christie's, T. Garle, Esq., May 24th,* 1862. 9*l.*

A PIEBALD HORSE IN A STABLE, WITH A GROOM RAISING A SACK OF CORN by means of a pulley; a dog in front of him.

Panel—8½ *in. by* 7½.

*** This picture was sold to me as Philip Wouwerman's, and is very like his work, but a first-rate judge of Dutch pictures pronounced it Dirk Stoop.

ABRAHAM STORCK.

Born at Amsterdam in 1650, died there about 1712. A marine painter of the *Dutch School.* He painted much in the manner of Wm. Van de Velde. "His pictures (says *Stanley*) have not yet attained their just value; some are truly excellent."

ABRAHAM STORCK—*continued.*

VESSELS OFF AMSTERDAM. Highly finished.

Christie's, C. Van Os, November 29th, 1874. 15*l.*

A SEAPORT ON THE DUTCH COAST (apparently Helvoetsluys), WITH A MAN-OF-WAR and several sailing boats; a windmill in the distance and figures in the foreground.

Canvas—12 *in. by* 15. *Christie's, Edward White's Collection, April 5th*, 1872. 10½ *guineas.*

A RIVER SCENE ON THE SCHELDT, WITH SHIPPING AND BOATS CROWDED WITH FIGURES, a lighthouse with clock on the coast of Holland, in the distance. Very highly finished in the manner of W. Van de Velde.

Copper—8 *in. by* 13½. *Lee Mainwaring's Collection, Chancellor, November 2nd*, 1874. 23*l.*

THOMAS STOTHARD, R.A.

Born in Long Acre, August 17th, 1755, died in Newman Street, April 27th, 1834. "He was an exceedingly graceful designer, and there is a singular charm about his female figures." He was largely employed by publishers for book illustrations, in which he stands unrivalled. After 1778, when he became a student at the Royal Academy, he was a constant exhibitor there. *English School.*

SABRINA RELEASING THE LADY FROM THE ENCHANTED CHAIR. Six figures. Highly finished. A first-rate specimen of the master. In illustration of Milton's *Comus*, with the engraving by E. Scott.

Canvas—15 *in. by* 19. *Christie's, Chas. Whiting's Sale, March 27th*, 1876. 22*l.* 17*s.*

THE MEETING OF JACOB AND RACHEL, with attendants. In all six figures.

Canvas—17 *in. by* 13½. *Christie's, Allnutts, June 18th*, 1863. 10*l.*

THOMAS STOTHARD—*continued.*

A Scene from the 'Old English Baron.' Seven figures. An engraved picture.

Panel—8 *in. by* 6. *Christie's, M. Hutchinson, February* 22*nd*, 1861. 10*l.*

Illustration to Shakespeare's 'Twelfth Night,' Act II. Scene 3. *Sir Toby.*—'Dost thou think because thou art virtuous there shall be no more cakes and ale?' An engraved picture in Heath's *Shakespeare.*

Canvas, oval—9 *in. by* 11. *Sotheby's.*

For a companion to the above see Hamilton (Sir Wm.), *Illustrations to Shakespeare*, page 80.

Two Ladies seated in earnest Conversation, being a scene from Mrs. Barbauld's *Letters.* An engraved picture.

Canvas—12 *in. by* 10. *Christie's, from G. C. Heath's Collection, February* 11*th*, 1861. 3*l.* 13*s.* 6*d.*

A Schoolroom, in which Two Schoolmistresses are Superintending a number of young ladies kneeling at prayer. A sketch in bistre, engraved.

Panel—8 *in. by* 9½.

JURIAN VAN STREEK.

Born at Amsterdam in 1632, died in 1678. An esteemed painter of still life, whose portrait has been painted by Houbraken *Dutch School.*

A Large Skull placed on a Table in the centre of the Picture, with a sheet of music and part of a Dutch map hanging beneath it, with numerous surroundings, consisting of a broken candle, a parcel of coins, a rose and flowers in a vase, etc.

Panel—18 *in. by* 21. *Bought of Mr. Eckford, picture cleaner, etc.*

GEORGE STUBBS, A.R.A. See REINAGLE.

PORTRAIT OF STUBBS, after the original in crayons by Ozias Humphrey, R.A. Enamelled on copper by HENRY BONE, R.A. A very fine miniature.

Oval—5½ *in. by* 4½. *Cost* 20 *guineas.*

HERMAN VAN SWANEVELT.

Born at Woerden in 1620, died at Rome, where he had spent the greater part of his life, in 1690. Landscape painter, said by *Nagler* to have studied at first under Gerard Douw and afterwards under Claude. His landscapes are said to combine a great deal of the feeling both of Claude and John Both. *Dutch School.*

A LANDSCAPE, WITH TRAVELLERS ON HORSEBACK, AND OTHER FIGURES; A CHATEAU IN THE DISTANCE.—Signed in full, and dated 1669.

Canvas—12 *in. by* 17. *Christie's, Novar Collection, June* 1*st*, 1878. 27*l.* 6*s.*

A WOODY LANDSCAPE, WITH TRAVELLERS AND OTHER FIGURES, besides horses and cattle.

Panel—11 *in. by* 16½.

JAMES SWEBACH, called DES FONTAINES.

Born at Metz in 1769, and after practising for many years chiefly in Paris, but for a short time in England, he died in 1833. Painter of battles, marches, and encampments, which were favourably received both abroad and at home.

A LANDSCAPE, WITH A MILITARY CAVALCADE.

Phillips', February 12*th*, 1863. 9*l.*

NICOLAS ANTOINE TAUNAY.

Born at Paris in 1755, and died there in 1830. Pupil of Cassanova. Patronised by Napoleon and highly praised by *Nagler*, who says most of his pictures have been engraved. *French School.*

A FÊTE ON THE BANKS OF A RIVER, with horsemen and numerous figures; an archway and trees in the background.

Panel—7 *in. by* 9.

DAVID TENIERS, the Younger.

Born at Antwerp in 1610, died in 1690. This celebrated and prolific painter was pupil of his father, David Teniers, the elder, but he is supposed to have afterwards studied with profit under Adrian Brauwer, and to have had the advantage of receiving lessons from Rubens on the principles of colouring. *French School.*

THE TEMPTATION OF ST. ANTHONY, in which an old enchantress is drawing his attention to a smart lady, in white satin, who is about to hand him a glass of wine, with various surrounding figures of demons, sprites, monkeys, etc.—Signed with a T on St. Anthony's shoulder. From the collection of Wm. Cave, Esq.

Copper—21 *in. by* 37.

This seems to have been a very favourite subject with Teniers, as no less than ten are quoted by *Seguier* as having sold since 1801 at various sales, some for considerable sums. For instance, the Duke of Bridgwater's in 1802 for 262*l.* 10*s.*, John Knight's in 1819 for 105*l.*, Westall's in 1830 for 315*l.*, and Zachary's in 1838 for 102*l.* 18*s.*

INTERIOR OF A LABORATORY IN WHICH A DOCTOR, DRESSED IN A GREY JACKET EDGED WITH FUR, SEATED AT A TABLE, IS EXAMINING THE CONTENTS OF A BOTTLE, which he sagaciously holds up to the light; his opinion being anxiously awaited by an old woman who stands by. An open book and a variety of appropriate objects are on a table, and three figures of peasants in a distant corner.—*Signed in full.* From the collection of Mons. Van Sheik, Louvain. Described in Smith's *Catalogue Supplement*, No. 97.

Panel—11 *in by* 14½. *Christie's, June 29th*, 1878. 22*l.* 10*s.*

A COTTAGE IN A LANDSCAPE, WITH TWO FIGURES IN CONVERSATION ON THE ROAD; a Church is seen in the distance.—Signed, T.

Phillips', July 15th, 1862. 8*l.*

THE INTERIOR OF AN AUBERGE, WITH TWO BOORS PLAYING AT CARDS WHILE THREE ARE LOOKING ON, two of whom are smoking. In the distance, near a fireplace, are two other

DAVID TENIERS—*continued.*

Boors, one smoking. Bought privately; a picture dealer had valued it at 100*l.*

Panel—13 *in. by* 19.

A Landscape, with a group of Six Parrots on a Tree in the Foreground, and a Falconer with a Hawk on his Arm in the Distance.—Signed, D. Teniers, in full.

Panel—12 *in. by* 8½. *Christie's, Ed. Wright Anderson, May 7th,* 1864. 10½ *guineas.*

A Large Picture of a Dutch Kermesse or Fair, called a Village Merry-Making. A Grand and Important Picture, in which numerous figures are introduced, some near the ale-house, others dancing to a man playing the bagpipes. In the middle distance are other groups of villagers.—*Signed, D. Teniers, P.* This does not appear to be a copy of any known picture. If not actually by Teniers it may be by Peter Angelis, a Flemish artist of great talent, who painted in the style of Teniers and Watteau, and was very popular at Rome as well as in England, where he long resided.

Panel—31 *in. by* 30.

It was sold at Christie's many years ago, and has their chalk mark, No. 203, on the back, but of the date and price I have lost all recollection, and merely remember that it was called an important composition.

A Cottage Scene, with Laundry hanging out of the Windows, and villagers in the foreground. Painted much in the manner of Marieschi.

Cardboara—4 *in. by* 6.

Exterior of an Auberge, called the Disputed Score, showing five figures round a beer-table, with the host near them, and several other figures.—Signed, D. T.

Panel, glazed—11 *in. by* 15.

Two Miniature Pictures of Cottage Scenery, with numerous figures. From the collection of the Hon. Mrs. Rushout, sister of Lord Northwick.

Panel—3 *in. by* 4½.

GERARD TERBURG.

Born at Zwoll, in the province of Over-Yssell, in 1608, died in 1681. Pupil of his father. In respect of his clear and silvery colouring he may be conveniently classed with Eglon van der Neer, and Netscher. He had a lovely eye for finish. *Dutch School.*

FULL-LENGTH PORTRAIT OF A HANDSOME LADY IN A CRIMSON CORSET TRIMMED WITH ERMINE, AND A WHITE SATIN DRESS RICHLY TRIMMED IN GOLD, apparently admiring herself in a large glass, while a servant is peeping at her from behind a door.

Panel—15 *in. by* 9.

JACOBO ROBUSTI, commonly called TINTORETTO.

Born at Venice in 1512, died there in 1594. A successful pupil of Titian. His portraits may be described as dark and rich in colour, but although richly toned, they hardly appear dark because of the drapery and rich furs with which he decorated them. *Venetian School.*

PORTRAIT OF CATHERINE DE MEDICI, with pearl head-dress and necklace, and a richly embroidered lace collar—very like the engraved frontispiece to Mrs. Palliser's *History of Lace*, 1864.

Canvas—24 *in. by* 18. *Christie's, John Harris, March 4th*, 1872. 5*l.* 15*s.* 6*d.*

TIZIANO VECELLIO, called TITIAN.

Born at Capo del Cadore in 1477, died at Venice in 1576. Pupil of Zuccatti, Bellini, and Giorgione. One of the greatest of historical and figure painters, as well as a great landscape painter. *Venetian School.*

PORTRAIT OF TITIAN'S MISTRESS, richly dressed. A copy of the famous picture at St. Petersburg.

Canvas—10 *in. by* 8. *Christie's, Edward White, April 5th*, 1875. 4*l.* 6*s.*

TITIAN—*continued.*

THE SLEEPING VENUS, TITIAN'S 'CELEBRATED AND INIMITABLE PICTURE,' beautifully enamelled on copper by Joseph Lee, enameller to the Princess Charlotte and the Duke of Sussex.

$5\frac{1}{2}$ *in. by* $7\frac{1}{2}$.

For Titian's picture of the Sleeping Venus enamelled by Henry Bone, see the Catalogue of MINIATURES and ENAMELS.

THE JUDGMENT OF DIANA *in re* CALISTO, AFTER THE CELEBRATED PICTURE IN THE GALLERY OF THE MARQUIS OF STAFFORD. AN UNUSUALLY LARGE ENAMEL, being 12 *inches square*, BY HENRY BONE, R.A., dated April, 1826, for which he was to have received 750 guineas, but because it had warped, as large enamels on copper often do, it was rejected, and I obtained it on easy terms after his death. Henry Bone's enamel of Bacchus and Ariadne, after Titian, 18 *in. square*, the largest he ever attempted, was sold by Mr. G. Brooks for 2,200 guineas.

DOMINICK VAN TOL.

Flourished in the seventeenth century and was living in 1680. "Nephew and pupil of Gerard Douw and one of his most successful imitators. His pictures are better known than his history; some of them approach so near to his uncle's that they have obtained in public sales prices from 150 to 350*l.* sterling."—*Stanley. Dutch School.*

THE VIOLIN PLAYER, WITH A MUSIC-BOOK BEFORE HIM, AND A BIRD-CAGE ABOVE, in a cottage where two men in the distance are drinking and smoking. Very highly finished.

Panel—8 *in. by* 6. *Bought of Dr. Cooper, Brentford Butts, October* 10*th*, 1877. 20 *guineas.*

AN INTERIOR, CALLED REFRESHMENT, SHOWING A DUTCHMAN AND HIS WIFE AT THEIR HUMBLE REPAST, a metal-mounted jug on the table, with a bunch of carrots and some onions beneath it; a bird-cage above them, and a flower-pot at their back.

Panel—14 *in. by* 13 *Christie's, December 7th*, 1878. 66*l.* 6*s.*

CHARLES TOWNE.

A painter of small landscapes and cattle subjects of considerable talent, whose pictures are better known than any particulars of himself. He exhibited occasionally at the Royal Academy between 1806 and 1812, and in 1813 was elected a Vice-President of the Liverpool Academy, and died at an advanced age about 1850. As a painter of the *English School* he may rank with Loutherberg and Ibbetson.

A Pair of Landscapes, one a Rocky Scene in the Neighbourhood of Snowdon, North Wales, with cattle drinking from a brook and a traveller, in a red coat, on horseback, followed by his dog. The other, A Forest Scene, showing a village near Birnam Wood, Scotland, covered with snow, with cattle and sheep being driven home by a drover accompanied by his dog, and other figures. Both painted to order for John Greaves, Esq., Banker, Manchester, December 1822, and signed Charles Towne, pinxit 1822.

Canvas—12 *in. by* 15. *Christie's, John Greaves' Collection, June 5th*, 1865. 17*l.* 10*s.*

A Mountainous Landscape, with a Wooden Bridge over a Ravine in the Centre on which cattle are being driven, with cattle and drivers in the foreground. A highly finished and beautiful enamelled specimen.

Canvas—11 *in. by* 13. *Christie's*, 1866. 16*l.* 16*s.*

Portrait of a Dog, apparently a Newfoundland, in a Landscape, Rocks in the Distance. Highly finished. Signed—C. Towne, 1828.

Canvas—12 *in. by* 17. *Christie's, Reed Bevan, July 10th*, 1869. 5*l.* 5*s.*

Interior of a Stable, with Two Horses close to the Rack, the saddle of one of them marked S. and a pail marked T.S., the ostler, with a sieve in his hands, chatting to a dairy-maid, a dog in front.

Canvas—12 *in. by* 15. *Christie's, April 1st*, 1862. 4*l.* 10*s.*

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born April 23rd, 1775, in Maiden Lane, Covent Garden, where he resided till 1800, he died December 19th, 1851. A celebrated landscape painter. *English School.*

*** I knew Turner intimately, and he always sought me in our Saturday journeys to Margate, generally taking a glass of wine with me at my dinner table, bringing his own food with him out of his pocket. The life of him, prefixed to my illustrated volume called *Liber Fluviorum*, was virtually written by me, and I was the first to give exact particulars of his birth, which had been erroneously engraved on his coffin.

A Breeze, with Vessels in Distress, or Wrecked, Sea-gulls above.

Canvas, protected by glass—12 *in. by* 16.

The Sunrise. A Woody Landscape, with Three Figures in the Foreground. Signed on the back, and dated 1799.

10 *in. by* 16.

Bought privately from a lady who said her husband had it direct from Turner.

A Shipwreck in a Gale on the Sea Coast, near a Lighthouse. An early picture.

Canvas—17½ *in. by* 23½.

I have no recollection of where I purchased this picture, but my friend, the late Edward William Cook, the distinguished marine artist, pronounced it an early Turner.

A large Vessel in Full Sail on the Ocean, with a Boat like a Billy-boy at her Stern, several small vessels in the distance, and sea-gulls above.

Canvas—14 *in. by* 18.

This was sold at the sale of the late Mr. Wardrop, surgeon, I think in 1869, who was an ardent picture collector. He told me he had attended Turner for his eyes, and got this picture for his fee.

JACOB VAN DER ULFT.

Born at Gorcum about 1627, died, according to *Nagler*, in 1688. *Bryan* questions whether he ever was in Rome, but *Nagler* records numerous pictures of Roman and Italian subjects, chiefly architectural, which are preserved in the Louvre, at Amsterdam, in the cabinet of Sir Thomas Hope in London, and several other places. *Bryan* says his pictures are rarely met with out of Holland, and are highly esteemed.

A Composition of celebrated Roman Buildings and Sculpture, with an immense multitude of figures, some on horseback in the foreground, and shipping in the extreme distance. Exquisitely finished.

Panel—16 *in. by* 24. *Christie's, Matthew Anderson*, 1861. 15*l.*

UNKNOWN.

Circular Picture of an Angel with a Green Stalk in her Hand, while ascending to Heaven with a Child by her side. Painted much in the manner of Angelica Kauffman.

Panel—12 *in.*

Landscape, with a Bridge, Donkey, and Figures.

Christie's, Edward White, April 5th, 1872. 2*l.* 15*s.*

A Pleasing Landscape with Tall Trees on each side, small Figures of a Horseman and Dog in the foreground, and cattle in the distance. *Copper*—7 *in. by* 6.

A pair of Garden Scenes, with many figures in French costume; some promenading, others at a *fête champêtre*. Painted much in the manner of Pater.

Head of the Virgin and of the Announcing Angel.

Christie's, Hon. F. Byng, July 1st, 1871.

Virgin, Child, Joseph, and Two Angelic Infants. Painted on vellum. 6 *in by* $4\frac{1}{2}$

UNKNOWN—*continued.*

A very ancient Painting of Christ, partly nude, seated on a Bench, His Hands showing Blood, where they had been nailed to the cross.

Panel—13 *in. by* 5½.

A small Italian Landscape, with a view of St. Peter's in the distance. Beautifully painted on porcelain.

4½ *in. by* 6.

Two remarkably fine Scriptural Drawings in Opaque Colours, one representing The Virgin Mary seated on a Stone with the infant Christ in her lap, St. John resting his hand on her knee; the other representing Christ in Mature Age, seated on a similar stone, blessing two little children. No doubt after some great master. Glazed.

14 *in. by* 12.

The Virgin nursing the Child who has his Hand on her Neck, St. John at her knees with the Cross in his left hand, a cradle on the side of the Virgin, St. Joseph looking on. An early coloured drawing on cardboard, framed and glazed.

10 *in. by* 8.

The Virgin, Child, and St. John, exquisitely painted, with a Latin inscription of five lines in an architectural ornament at base, and a French translation of it at back.

Panel—7 *in. by* 5½.

The Virgin, with the Child on her Lap, who is pointing with his left hand, apparently to a vase on a table. A highly finished enamel on copper.

Oval—10½ *in. by* 8½.

The New Born Child, laid on a white cloth in the midst of surrounding figures, all of whom are looking on. A very early picture.

Panel—3½ *in. by* 5.

UNKNOWN—*continued.*

FOUR SCRIPTURAL SUBJECTS, WITH NUMEROUS FIGURES. Exquisitely finished like illuminations, with inscriptions in gold. On the back they are inscribed 'Anciennes Miniatures que Mons. Wocher voulait restaurer, achetés à sa vente, 1831.'

Panel—8¼ *in. by* 6.

A PAIR OF SMALL SCRIPTURAL SUBJECTS, 1. THE FLAGELLATION OF CHRIST, 2. CHRIST BEARING HIS CROSS. Of very early date, probably time of Albert Dürer. Painted on copper with glass fronts.

5 *in by* 4.

SAMSON AND DELILAH, WITH THE PHILISTINES STANDING AROUND READY TO BIND HIM AS SOON AS HIS HAIR IS CUT OFF. An elaborate picture in brilliant colours, painted on Majolia.

10 *in. by* 14.

A SAINT (? LUCRETIA OR CECILIA,) FULL DRAPED AND JEWELLED, with an open bosom, and a sword at her hand. Early and fine, like Lucas Cranach.

Panel—16 *in. by* 10½.

A LADY AT HER TOILET, WITH SEVERAL FIGURES, including a page bringing in her head-dress, in the time of Louis XIV. A French picture.

Panel, with glass front—6 *in. by* 5.

AN ANCIENT PAINTING OF CHRIST'S ENTRY INTO JERUSALEM, with numerous figures spreading their garments. Finely executed, and probably by JAN MIEL, about 1659.

Panel—17 *in. by* 36.

PIERINO DEL VAGA.

Born at Florence in 1500, died at Rome in 1547. Pupil of Raphael and of Ridolfo Ghirlandajo. He is ranked by *Vasari* as the most distinguished of the disciples of Raphael, and after the death of that master, was employed in conjunction with Giulio Romano to finish the great works in the Vatican. *Roman School.*

The Virgin in a Crimson Dress with Blue and Green Drapery, seated with the Infant Christ standing on her Lap, with landscape background. A beautiful cabinet work from the collection of Signor Tachinardi of Florence.

Panel—10½ *in. by* 8¼. *Christie's, July 3rd,* 1869. 50*l.*

SIR ANTHONY VANDYCK.

Born at Antwerp in 1599, died in London in 1641. Pupil of Rubens and Henry van Balen. Distinguished as a portrait and history painter. *Flemish School.*

Christ on the Cross, with Mary Magdalen, deploring, standing by the side of St. Joseph, with a soldier in complete armour on a grey horse and his equerry on a brown one, while a man is holding up a sponge with vinegar and hyssop at the end of a long pole towards Christ's nose. There is an engraving very like this picture.

Panel—28 *in. by* 36. *Christie's, May 18th,* 1860.

Portrait of Elizabeth Barnham, Countess of Castlehaven, in a Black Dress, with her Long, Brown Hair falling over her Shoulders. Very elegant. Miniature form.

HENRY VAN LINT.

Flourished about the end of the seventeenth century. "The Italian landscapes of this painter are much admired by collectors, particularly his views in the vicinity of the Capitol."

A Pair of Small Views of Rome.

CHARLES ANDRÉ VANLOO.

Born at Nice in 1705, died at Paris in 1765. There were several distinguished painters named Vanloo between 1614 and 1771, all related to each other, as will be seen in *Bryan*. The present one, Charles, called Carlo, is described by his countrymen as having "the design of Raphael, the grace of Coreggio, and the colour of Titian."

PORTRAIT OF AN ENGLISH LADY IN A TURKISH COSTUME (SUPPOSED TO BE LADY MARY WORTLEY MONTAGU) PLAYING ON THE GUITAR.

Canvas—32 *in. by* 25. *Christie's, Bernal Sale, March 12th.* 22*l.* 1*s.*

A FULL-LENGTH FEMALE FIGURE, WITH A MALLET IN HER RIGHT HAND AND A CHISEL IN HER LEFT, with a large open book before her and a pen and ink; apparently representing Sculpture. On a board is the inscription, 'Gratitudo in corde a . re . perennior.'

Canvas—3 *ft. by* 27½. *Phillips', Matthew Anderson, February 28th*, 1871. 13½ *guineas.*

*** This is one of an allegorical series of which there are several in the Louvre, *e.g.* Painting, Architecture, etc.

LUCAS VAN UDEN.

Born at Antwerp in 1596, died, according to *Descamps*, in 1662. There is a very long and flattering account of this distinguished landscape painter in *Stanley's Bryan*, where it is said that his extraordinary merit recommended him to Rubens, who assisted him with his advice and frequently employed him to paint landscapes in his historical pictures, and in return occasionally embellished Van Uden's pictures with his admirable figures. *Flemish School.*

SUMMER AND WINTER. A PAIR OF HIGHLY FINISHED LANDSCAPES, WITH NUMEROUS FIGURES BY TENIERS.

Panel—10 *in. by* 14. *Christie's, W. B. Tiffin, May 28th*, 1877. 28*l.* 7*s.*

LUCAS VAN UDEN—*continued.*

A Landscape, with Shepherd and Sheep, Tall Trees and Rocks. The figures probably by Teniers. Very highly finished.

Panel—7 *in. by* 9½.

A Small Verdant Landscape, with Water and Small Figures in the Foreground, and a Spire in the Distance. Highly finished.

Panel—9½ *in. by* 13½. *Christie's, John Mountjoy Smith, June 10th*, 1876.

GASPAR VANVITELLI, called OCCHIALE.

Born at Utrecht in 1647, died at Rome in 1736. "He excelled in painting architectural and perspective subjects, and has represented the views of modern Rome with the precision of Canaletti, and they are generally enlivened with numerous figures and carriages." *Roman School.*

View of the Piazza del Popolo Romano on a Fête Day, with upwards of a Thousand Small Figures, and Numerous Carriages. Painted in chiara-oscuro on cardboard.

Glazed—9 *in. by* 15. *Originally from Lord Gwydyr's Collection*, 1829. 15*l.* 15*s.*

A Pair of Architectural Views in Rome. One, the Colosseum and the Arco de Constantine; the other, the Palace of the Quirinal and the Equestrian Statues, both with carriages and numerous equestrian and pedestrian figures in the foreground. From the collection of Cardinal Fesch.

Canvas—15 *in. by* 30. *Christie's, July 15th*, 1864. 9*l.* 15*s.*

LOUIS DE VARGAS.

Born at Seville in 1502, died there in 1568. "Amongst the Andalusian painters the first place must be given to Louis de Vargas, the best painter of the Sevillian line from Sanchez to Castro de Velasquez. He is remarkable for the grandness and simplicity of his designs, and for the purity and grace of his female heads; for correctness of drawing and agreeable freshness of colour."—Stirling, *Annals of the Artists of Spain.*

THE VIRGIN AND CHILD SEATED ON A SCULPTURED THRONE WITH ST. JOHN AT HER KNEE, AND A SAINT (SUPPOSED TO BE ST. DOMENIC) AT HER FEET.—Signed in full, and dated 1566.

Panel—18 *in. by* 13. *Christie's, Davenport Bromley, June 8th,* 1872. 40*l.* 19*s.*

This picture was an especial favourite with the late Sir William Stirling Maxwell, who would willingly have bought it of me.

DON DIEGO DE SILVA VELASQUEZ.

Born at Seville in the Spring of 1599, died at Madrid, August 7th, 1660. Pupil of Francesco Herrera the elder, and afterwards of Francis Pacheco. A painter of great eminence. *Spanish School.*

A BOAR AND STAG HUNT, WITH A NUMBER OF SPORTSMEN, INCLUDING APPARENTLY THE KING PHILIP IV. AND THE PRINCES, ON HORSEBACK, with dogs and spears. A WINTER SCENE IN A FOREST. Painted on marble.

14 *in. by* 16½.

*** All the hunting scenes by Velasquez were painted before his first visit to Italy. See some account of them in C. B. Curtis's *Velasquez and Murillo*, p. 23, *et seq.*

ESAIAS VAN DE VELDE.

Born at Leyden about the year 1597, or some years earlier, died in 1648. *Nagler* thinks he must have been born before 1597, as already in 1614 he had attained great celebrity for his battle pieces, skirmishes of cavalry, etc. *Dutch School.*

AN INFANTRY REVIEW IN A DUTCH TOWN, WITH NUMEROUS SPECTATORS, MANY OF THEM ON HORSEBACK. An elaborate and interesting picture, highly finished. *Panel*—24 *in. by* 34.

ADRIAN VAN DE VELDE.

Born at Amsterdam in 1639, died there in 1672. Pupil of Jan Wynants. As a painter of figures and animals on a small scale his admired painter was greater than all the Dutch and Flemish masters of the day. His pictures of late years have sometimes sold at auction for more than 800*l.* *Dutch School.*

A Woody Landscape with a Sportsman on Horseback in the Foreground speaking to a Peasant, who is leaning on his cow, a goat standing in front of them, while on the right a cow and three sheep are lying down, and to the left, under a tree, is a sheep feeding.—Signed in full. From the Montcalm Collection, where it sold for 70 guineas.

Panel—9½ *in. by* 11½. *Christie's, June 11th*, 1864. 34*l.* 13*s.*

WILLIAM VAN DE VELDE, the YOUNGER.

Born at Amsterdam in 1633, died in London, 1707. Pupil of his father William, and of Simon de Vlieger. He has been denominated the Prince of Marine Painters, and Walpole says that he is the greatest man that has ever appeared in this branch of painting. As a rule in his finest works he avoided contrasts and bright colours, and some of his small thousand guinea pictures, which are generally in exquisite simplicity of treatment, are not inferior to his most highly finished and important works. *Dutch School.*

A Sea Piece, with Men of War. A small exquisitely painted picture on panel. Signed.

Chancellor, Lee Manwaring's sale, Old Palace, Richmond, September 24th, 1875. 28*l.* 7*s.*

A Calm, with some Half-dozen Ships at Bay, and Two Boats with Figures in the Foreground.

Panel—8½ *in. by* 12.

A Calm, with Shipping and Boats, mostly engaged in Fishing. Signed in full and dated 1667.

Canvas—13 *in. by* 15.

A Sea Piece, Three Large Vessels and Two Small ones in a Storm. Exquisitely painted on panel. This picture was sold at Richmond, in 1879, as William van de Velde, and may easily be mistaken for him as it is in his

manner, and equal to him in finish and execution, but it is signed W. U. S., 1776, and I know of no painter with those initials; the nearest is William Schellinks, of Amsterdam, who was a first-class marine painter, and was in England during the reign of Charles II. His pictures are very rare and highly valued.

Panel—18 *in by* 26.

EUGÈNE JOSEPH VERBECKHOVEN.

Born at Warneton, in West Flanders, June 8th, 1798, died January 9th, 1881, at Brussels, in a house which he had built for himself in 1847, and where he had continually resided. A highly esteemed painter of sheep, cattle, and other animals. Pupil of Ommeganck, and to some extent teacher of Sidney Cooper, who acknowledged his very great kindness. See Ottley, page 36. I knew Verbeckhoven intimately, and used to call on him in Brussels, and the last time, now more than twenty years ago, I gave him a commission for two pictures, selected from among his numerous sketches, but with certain alterations which he approved, but I never got them, and was told by a friend, a well known picture dealer, that as soon as they were painted, and were repeated, they were snapped up on the spot, and carried off by dealers. *Dutch School.*

Sheep and Lambs, with Poultry, in a Landscape. Signed in full, Eugène Verbeckhoven, 1849.

Panel—7½ *in. by* 9½. *Christie's, March* 16*th*, 1866. 43*l.* 1*s.*

A Woody Landscape, with Peasants, Cattle, and Sheep. The landscape by J. Hackaert, the cattle by E. Verbeckhoven. Signed by both, and dated 1845.

Panel—12 *in. by* 16½. *Christie's, W. Curling, May* 5*th*, 1866. 40 *guineas.*

Sheep, Lambs, and a Goat, with a Shepherd, in a Landscape, a Castle in the Distance. Exquisitely painted.

Canvas—8¼ *in. by* 11. *Christie's, March* 15*th*, 1853.

Three Sheep in a Landscape, an early Picture.

Panel—6 *in. by* 7½.

SIMON VERELST.

Born at Antwerp in 1664, died in 1710. A distinguished painter of flowers and fruit, who came to England in the time of Charles II., and was greatly patronised. "At the instigation of the Duke of Buckingham, aided by his own vanity, he took to painting portraits, which were finished with as much delicacy as his flowers, and for a time engrossed the fashion, being paid as much as 110*l.* for a half-length."—*Bryan.*

PORTRAIT OF THE DUCHESSE DE LA VALLIÈRE, REPRESENTED AS FLORA, BEING CROWNED WITH A WREATH OF ROSES BY A CHILD BEHIND HER, who holds a mirror in the other hand. Signed in full. Highly finished on copper.

8 *in. by* 6½. *Foster's, Cox's sale, April* 30*th*, 1879. 11*l.* 0*s.* 6*d.*

CLAUDE JOSEPH VERNET.

Born at Avignon, in 1714, died in Paris, 1789. An eminent and admired painter of seaports and river scenes, often in the manner of Claude. He seems to have had a predilection for small cabinet pictures, which are extremely pleasing, and he occasionally painted on snuff boxes, which in consequence usually sold for large prices. *French School.*

A VIEW IN THE LEVANT, WITH A LARGE ROCK, SHIPPING, AND A NUMBER OF FISHERMEN IN THE FOREGROUND PULLING IN THEIR NETS.

Canvas—18 *in. by* 30. *Puttick's, Charles Braham's sale, May* 1876. 25*l.*

A PAIR OF ITALIAN SEAPORTS, WITH SHIPPING AND FIGURES.

Canvas—10 *in. by* 13. *Ellenborough sale*, 1882. 28*l.*

A BEAUTIFUL MINIATURE DRAWING OF A SEAPORT, WITH SHIPPING, A TOWER, AND FIGURES. Signed C. J. Vernet, 1770. From the collection of William Beckford, Esq., of Fonthill Abbey.

Cardboard, with glass protection.—9 *in. by* 15.

VICENTE DE JUANES.

Born at Valencia in 1523, died in 1579. According to Sir William Stirling, pp. 354-367, and all Spanish authorities, he was one of the most perfect of Spanish painters, and Palomeno does not hesitate to prefer him to Morales, and even to Raphael himself. His works are scarcely to be seen out of Spain, most of them being immured in the convents of Valencia.

ST. BARBARA. A small picture.

Christie's, Wynn Ellis, January 17th, 1876. 4*l.* 14*s.* 6*d.*

ALFRED VICKERS.

Born September 10th, 1786, died in 1862, aged eighty-two. A landscape painter, chiefly of small pictures of English scenery, which were truthful and pleasing. He was a frequent exhibitor at the Royal Academy from 1813 to 1859.

AN ENGLISH LANDSCAPE (PETERSHAM PARK ?), WITH TREES, A COTTAGE, CATTLE, AND SHEEP. Signed A. Vickers, 1860.

Panel—10 *in. by* 14.

I bought this picture direct from my esteemed artistic friend Alfred Vickers, in the autumn of the year it was painted, and commissioned him to paint half-a-dozen more small representations of English scenery, as highly finished as his aged eyes would permit, but he was then in feeble health, and died soon afterwards. Pictures for which he used to charge 10*l.* or 15*l.* rose to 40*l.* or 50*l.* immediately after his death.

LEONARDO DA VINCI.

Born at Vinci in the Val d'Arno, below Florence, in 1452, died at Cloux in 1519. This great Italian painter was pupil of Andrea Verocchio, and contemporary of Raphael. *Tuscan and Milanese Schools.*

THE LAST SUPPER. A miniature copy beautifully painted in oils, attributed to the celebrated JOHN LUYKEN, about 1680, on oak panel.

7½ *in. by* 12. *Christie's, Kean Brown Osborne's sale, February 19th*, 1853. 6*l.* 6*s.*

*** I am glad to say I have a first impression of the original picture engraved by Raphael Morghen.

DAVID VINCKENBOOMS.

Born at Mechlin in 1578, died at Amsterdam in 1629. Pupil of his father, a miniature painter. A painter of scriptural and mythological subjects and landscapes. *Nagler* speaks very highly of him and thinks he must have been in England as he painted Richmond Hill, and mentions my picture of 'The Victory of Death,' which he calls a remarkable composition. *German School.*

A Woody Landscape on the Banks of a Lake, with Classical Figures in the Foreground representing the story of Pyramus and Thisbe.

Panel—8 *in. by* 10½.

The Victory of Death, with numerous Human Figures, Male and Female, in various attitudes, animals in the distance, the figure of Death in the foreground. A curious picture, engraved by Bolswert in 1610, which I have.

Panel—21 *in. by* 26.

PIERRE VIOLET.

A French miniature painter to Louis XVI. and Marie Antoinette, of considerable reputation in his time. After the assassination of his patrons in 1793, he left his native country and came to London and remained there in good practice till he died, December 9th, 1819, in the seventy-first year of his age. He exhibited occasionally at the Royal Academy, and among other works, a portrait of George, Prince of Wales, and portraits of his friends Bartolozzi and Cipriani.

A Group of Three Infant Bacchanalians, two of them supporting the other in a horizontal position, who is balancing three goblets on a plateau. A beautiful drawing in colours, exquisitely finished.

9 *in. by* 7.

OTTAVIO VIVIANI.

Born at Brescia, and flourished about the middle of the seventeenth century. A painter of architecture and perspective. *Venetian School.*

A Pair of Small Views in Venice.

Christie's, Edmund Higginson, Esq., June 15th 1860. *3l. 5s.*

SIMON DE VLIEGER.

Born at Amsterdam about the year 1612; time of his death uncertain, but it is known that he was painting in Amsterdam in 1640 and then giving lessons to Wm. van de Velde the younger.

A Sea Piece, with Six Ships in Full Sail, and a Boat full of Figures.

Panel—18 *in. by* 26. *Christie's, December 20th*, 1875. 7*l.*

JOHN CHRISTIAN VOLLERDT.

Born at Leipzig in 1708, died at Dresden in 1769. An esteemed landscape painter, chiefly of views on the Rhine and in Switzerland, enlivened with figures and animals. *German School.*

A Pair of rich Landscapes, apparently Views on the Rhine, with Figures and Animals.

Canvas—13 *in. by* 10. *Christie's, January 25th*, 1868. 25½ *guineas.*

ARY DE VOYS.

Born at Leyden in 1641, died in 1698. Pupil of Adrian van der Tempel, instructor of Francis Mieris the elder. *Dutch School.*

Portrat of Himself in Full Dress, with a Turban; a Scroll in his Hand.—Signed in full.

Copper—6¾ *in. by* 6¼. *Christie's, Wm. Goldsmith, February 10th*, 1866. 10*l.*

Portrait of the Countess of Santa Croce, richly attired in a Black Dress, a lace cap, large ornamental ruffle and lace cuffs, holding gloves in her left hand, and resting her right on an ebony chair. Highly finished in the manner of Mieris. Sold as Vandyck, but signed A. De Voys on the back of panel.

Panel—14 *in by* 12. *Christie's.*

HANS VREDEMAN DE VRIES.

Born at Leowarden in 1527, died, according to *Immerzeel*, at Antwerp, in or after 1604. An eminent architectural painter, although, according to *Nagler* and *Van Mander*, he at different times painted Scriptural pieces, and among others the Tower of Babel and an altarpiece. *Dutch School.*

THE HALL OF JUDGMENT. A COLUMNAR BUILDING WITH NUMEROUS FIGURES.—Signed in full.

Panel—14 *in. by* 20. *Christie's, Sir Richard Frederick, Bart., February 7th*, 1874. 21*l.*

ARCHITECTURAL VIEW OF THE INTERIOR OF A CATHEDRAL, WITH FIGURES.—Signed, and dated 1603.

Panel—14 *in. by* 20.

JOHN RENIER DE VRIES.

Son of John Fredeman de Vries, but of whose birth and death nothing is known excepting that he flourished about the middle of the seventeenth century, and one of his pictures bears the date of 1657. Supposed to have been a pupil of Jacob Ruysdael. *Dutch School.*

A RICH WOODY LANDSCAPE, WITH A RIVER SCENE, WHERE A PEASANT IS WATERING CATTLE, AND AN ANGLER IS FISHING. The figures by Adrian van de Velde.

Panel—15½ *in. by* 14. *Christie's, Munro of Novar, May 18th*, 1867. 31*l.* 10*s.*

JAMES WARD, R.A.

Born in Thames Street, London, October 23rd, 1769, died at Cheshunt, November 17th, 1859, in the ninety-first year of his age. A distinguished painter and engraver. Brother-in-law of George Morland. I had the pleasure of being acquainted with him as well as his son, who died recently at an advanced age. His son's daughter married the late Mr. E. M. Ward (no relation) and is still alive, and I hope prospering as a paintress.

RIVER-SIDE SCENE ON THE BANKS OF THE THAMES AT WAPPING, WITH COTTAGES AND FIGURES.—Signed.

Canvas—12 *in. by* 16.

ANTHONY WATERLOO.

Bryan and *Stanley* say that this admirable painter and engraver was probably born at Utrecht about 1618, and that it is at least certain he resided there the greater part of his life, and died there in the Hospital of St. John, about 1679. His oil-paintings, which are usually of the most interesting simplicity, are of extreme rarity and seldom met with in common. Mr. C. J. Niewenhuys, the eminent connoisseur of Dutch pictures, says that he never met with a genuine picture by Waterloo signed with his name.

A Grand Woody Landscape, with Water in the Foreground and a Boatman Rowing.

Panel—17 *in. by* 20. *Christie's, November 27th,* 1875. 54 *guineas.*

This has already been catalogued as Ruysdael, and was bought as such at Christie's, November 27th, 1875, No. 38, for 54 guineas, but I am under the impression that my friend Niewenhuys said it was a fine Waterloo, and I have so named it.

ANTOINE WATTEAU.

This eminent painter was born at Valenciennes in 1684, and died at Nogent-sur-Marne, near Vincennes, in 1721, in his thirty-seventh year. Pupil of Claude Gillot. His drawing is very masterly, his scenes are wonderfully real, and his different characters are delineated with so much spirit and with such perfect ease, that we can readily feel we are enjoying the company of the gay people before us. *French School.*

Pierrot and the Italian Comedians. A Group of Ten Figures, in which Pierrot is the Centre and most prominent. Known in France as 'La Troupe Italienne.' This picture tallies exactly with Watteau's own engraving. There is a known duplicate of it in the possession of Sir Thomas Baring, and no doubt by Watteau, which has been valued at several thousand pounds, but it has eleven figures, being one more than is represented, and therefore of later date than Watteau's own engraving, which accompanies the present picture.

Canvas—25 *in. by* 30. *Robinson, Son, & Fisher, May 11th,* 1869 168*l.*

ANTOINE WATTEAU—*continued.*

A Fête Champêtre in a Garden, with a Company of Actors, including Harlequin and Pierrot, and Two seated Ladies who are asked by one of the Company, Cap in Hand, for a Money Contribution. Ten figures in all. Engraved in vol. i. of Watteau's works as 'La Fête Venetienne.'

Canvas—18 *in. by* 22.

The Fortune-teller, an Old Woman with Three Ladies before her. A charming cabinet work. Engraved in Watteau's works, vol. i., by Cars, as 'La Diseuse d'Avanture.'

Panel—10 *in. by* 7. *Christie's, Henry Farrar, June* 16*th*, 1866. 67*l.* 4*s.*

A Fête Champêtre on a Lawn in Front of a Cottage, consisting of ten figures, male and female, seated round a white tablecloth, on which are grapes and refreshments, while a lady and gentleman, standing, and the cottager are looking on. A dog and poultry are alongside. The whole scene of an amatory character, much in the character of Fragonard. Very highly finished.

Copper—15 *in. by* 18.

The Island of Cythera, with Venus and the Goddesses Bathing, with amatory accessories, in all thirteen figures. A poetical composition of high quality. With the engraving by Picot at the back.

Canvas—18 *in. by* 22. *Christie's, May* 29*th*, 1869. 35*l.* 10*s.* *It had previously been sold in Emerson's Collection*, 1829, *for* 100 *guineas.*

A Fête Champêtre, with numerous Figures, mostly Females, Refreshments are spread on the Lawn, and a Man in the Centre of the Picture is holding up an Empty Bottle.

Canvas—Phillips', May 23*rd*, 1865. 110*l.*

ANTOINE WATTEAU—*continuea.*

A Dramatic Fête Champètre, in which the Italian Comedians are Acting before Numerous Figures in Full Costume.

Canvas—20 *in. by* 27.

A Garden Scene, in which are Two Prominent Figures, one a Young Lady reclining on the Lap of Another, while a gentleman behind is placing his hand on her bosom.

Panel—7 *in. by* 6. *Phillips', Augustus Stevens, May* 11*th*, 1869. 15*l.* 15*s.*

An Oval Picture, representing Two Handsome Female Figures in the Centre of a Woody Landscape, with several figures behind them. Somewhat out of condition.

Panel—17 *in. by* 13. *Phillips', Lord Willoughby de Eresby, May* 1*st*, 1865. 10*l.* 10*s.*

Portrait of Madame la Marechale de Luxembourg, in Full Dress, reclining on a seat in the garden. A charming work.

Panel—10 *in by* 12. *Phillips', Augustus Stevens, May* 11*th*, 1869 32*l.* 11*s.*

A Garden Scene, in which a Youth is playing the Guitar, and Five Figures, apparently Dramatic, are alongside listening. With the engraving by Cochin. Engraved in Watteau's works, vol. i., as 'Le Consent.'

Canvas—12 *in. by* 10.

A Red Chalk Drawing of a Garden Scene, with five figures, chiefly female, and a dog.

Cardboard, framea and glazed—10½ *in. by* 15.

Scène de Pasquin, Five Figures in Dramatic Costume, with a monumental vase and parrot in a landscape in the

ANTOINE WATTEAU—*continued.*

background. A drawing, highly finished, in opaque colours. From the cabinet of Mons. le Comte de Julienne.

In glazed frame—5½ *in. by* 7.

A Small Garden Scene, with Three Figures, Two of them Seated in the Foreground. An oval, with glazed front.

Cardboard—5 *in. by* 3½. *Robinson, Son, & Fisher, November* 29*th*, 1878. 10*l.* 10*s.*

EMILE WATTIER.

Born in Paris in 1803. A French painter of *genre* subjects, in the manner of Watteau and Boucher, pupil of Baron Antoine Louis Gros. *Nagler* speaks very highly of him, calls him the modern Watteau, and says that Prince Gallitzin (renowned for his taste) gave him a commission in 1847 to paint the boudoir of his Princess with subjects which he names. His picture of 'Ninon de l'Enclos, and le Marquis de la Chartre,' is in the Louvre.

A French Cavalier in Full Costume Courting a Lady who is Seated in a Garden.

Panel—14½ *in. by* 12. *Bought in* 1852. 10*l.* 10*s.*

JAN WEENIX.

Born at Amsterdam in 1644, died in 1719. Pupil of his father Jean Baptiste Weenix. As a painter of birds and game he has never been surpassed by any of the old Dutch masters. Stanley, in his addition to *Bryan*, alludes especially to his admirable treatment of the plumage of the Swan, and accidentally adds that the pictures of this master are constantly progressing in value, and are only found in the collections of tasteful and opulent amateurs. *Dutch School.*

A Waterside Landscape, in which Two Large Swans are being disturbed by a Dog who is swimming towards them, while a man in the distance is looking on. Highly finished. Signed J. W.

Canvas—16 *in. by* 22. *Christie's, November* 27*th*, 1875. 37*l.* 16*s.*

ADRIAN VAN DER WERF.

Born near Rotterdam in 1659, died in 1722. Pupil of Eglon van der Neer. A distinguished painter in various departments, but especially of fancy subjects. *Dutch School.*

Boys with a Bird's Nest under a ruined Arch. Highly finished. Originally from the Earl of Besborough's Collection, sold at the sale of William Esdaile's Gallery in 1838 for 75*l.* 12*s.*

Panel—7 *in. by* 5½.

Zephyr and Aurora; the former with Wings, pointing upwards with her Right Hand; the latter nearly nude, placing her hand on a large cluster of flowers. Highly finished.

Panel, with glass front—14 *in. by* 12.

*** Sold originally as 'Vertumnus and Pomona,' by Wm. Mieris.

JOSEPH WERNER.

Born at Berne, in Switzerland, in 1637, died there in 1710. Studied at first under Matthew Merian at Frankfurt, and then for a long period at Rome, after which he spent some time at Munich, and then came to Paris, where he was patronised by Louis XIV., for whom he painted his portrait, and many others at Versailles, and subsequently was appointed by the King of Prussia Director of the Berlin Academy.

Paris and the Three Graces, with Accompaniments. Exquisitely painted on copper. On the back it is inscribed 'Presented by George IV. to the Duke of York, and sold at his sale for 132*l.*, bought by me, J. H. S. Pigott.'

5 *in. by* 10.

BENJAMIN WEST, R.A.

Born at Springfield, in Pennsylvania, October 10th, 1738, came to London in 1763, and died there March 11th, 1820. West was greatly patronised by George III., and received from him more than thirty-four thousand pounds. He was one of the four artists who in 1768 submitted to the king a plan for a Royal Academy, which received the sanction of his Majesty. There are many of his pictures at Hampton Court.

BENJAMIN WEST—*continued.*

THE DEATH OF KING LEAR, HIS DAUGHTER CORDELIA PRESSING HIS HAND, WITH OTHER FIGURES. Signed in full, and dated 1792. A fine specimen of the master, from the Wanstead Grove Collection.

Canvas—19 *in. by* 24.

*** This picture was exhibited at the Royal Academy, and was afterwards engraved for Boydell's grand Edition of *Shakespeare.*

VENUS RISING FROM THE SEA, AND ATTIRED BY THE GRACES. Painted in 1799, and retouched by himself in 1806.—Signed. Engraved by Moses in the West Gallery.

Panel—16 *in. by* 14. *From John Allnutt's Collection, Clapham, June* 1863. *23l. 2s.*

RICHARD WESTALL, R.A.

Born at Hertford in 1765, died in London, December 4th, 1836, aged seventy-one. An elegant painter, chiefly in water-colours, largely employed by London publishers for book illustrations, in which department he was extremely popular. His last employment was in giving lessons to the Princess Victoria. *English School.*

A GIRL AT A STILE IN A WOOD, WITH A BROWN PITCHER IN HER HAND, A LARGE DOG BY HER SIDE. A fine drawing in water-colours.—Signed. Framed and glazed.

21 *in. by* 16.

A PAIR OF RICHLY COLOURED DRAWINGS; one, CHRIST BLESSING LITTLE CHILDREN; the other, THE VIRGIN WITH THE CHILD ON HER KNEES, and St. John alongside with the Cross in his left hand. Framed and glazed.

14 *in. by* 12.

A NYMPH RECLINING IN A WOOD AT THE MOUTH OF A STREAM, while being covered with a floral wreath by Cupid. A fine large drawing in water-colours.—Signed. Framed and glazed.

17 *in. by* 22. *Sola at Sir Thomas Lawrence's sale, in* 1830, *as* FLORA RECLINING, *&c., for* 13*l.* 13*s.*

RICHARD WESTALL—*continued.*

A Girl in a Woody Scene, with a Market Basket on her Left Arm, and a long stick, pointing to the green sward, in her right hand. A fine drawing in water-colours.—Signed. Framed and glazed.

21 *in. by* 16.

ROGER VAN DE WEYDEN.

Born at Brussels about the year 1401, died at Brussels, June 16th, 1464. There is great uncertainty as to whether this eminent painter is identical with Roger de Bruges or not. Both *Nagler* and *Stanley* go at great length into the question, but do not settle it. *Flemish School.*

Portrait of a Princess. A beautiful Woman in a richly Brocaded Dress, with a Turban and Coronet on her Head. Exquisitely painted.

Panel, oval—10 *in. by* 9. *Christie's, December 6th*, 1862. 8*l.*

FRANCIS WHEATLEY, R.A.

Born in London (Wild Court, Covent Garden) in 1747, died June 28th, 1801, aged fifty-four years. "The works of Wheatley merit good places among the masters of the early English School. His pictures class well with Morland's, yet are not imitations, and we like them all the better on that account. His small portraits and figures of children are very pleasing." *English School.*

The Children of George III. in a Landscape, Three Girls, including the Princess Amelia in the Arms of the Princess Royal, and Two Boys, one of whom, afterwards George IV., is trundling a hoop.

Canvas—16 *in. by* 20.

A Landscape, with a Laitière attending a Cow, sheep alongside her, and a horseman in the distance.

Panel—5 *in. by* 6.

FRANCIS WHEATLEY—*continued.*

A PLEASING PAIR OF COTTAGE SCENES; one of them representing a lady in a morning dress, introducing her children, a little boy and girl, to a gentleman in a red coat, who apparently has just arrived, as he keeps his hat on; the other shows the same gentleman in evening dress, seated and hearing the little boy, who is on his knees before him, say his prayers, the girl standing alongside the mother, who is in an evening dress, with a servant behind them.

Panel, ovals—5 *in. by* 6.

THREE CHILDREN IN A GARDEN, the centre one a girl with a flower in her hand, on her right is a boy with a basket of flowers, the other boy is behind grasping the branch of a tree. Enamelled on Worcester porcelain.

Oval—3½ *in. by* 4½.

SIR DAVID WILKIE, R.A.

Born at Cults, in Fifeshire, November 18th, 1785, died at sea on leaving Malta, June 1st, 1841, when his body was committed to the deep. Wilkie was a frequent visitor at North End House, my present residence, when it was occupied by Admiral Hawke Locker, and he painted there a small domestic scene, including the portrait of Miss Locker, who was afterwards burnt to death. For this picture I offered 50*l.* in 1849. It no doubt remains in the possession of his son, Frederick Locker, Esq., who is literary, and a member of our Philobiblon Society.

A GROUP OF PENSIONERS PLAYING CARDS IN THE GARDENS OF GREENWICH HOSPITAL, with two others looking on; a large dog alongside them. An early sketch.

Panel—9½ *in. by* 13. *Bought privately.* 10*l.* 10*s.*

30 Jan
At the Daniel Sale, 1864, Lot 2182, Baker Bot
The Abbotsford Family a very superior & highly
interesting work in the distinguished artists most-
careful manner, by D. Wilkie, 1817 £30.10/.

EDWARD WILLIAMS, called OLD WILLIAMS.

Born in Lambeth in 1782, died at Barnes, June 24th, 1865, leaving six sons, all of whom followed the arts, but three of them changed their names. Pupil of James Ward, R.A. In the later years of his life he devoted himself to painting scenery on the banks of the Thames.

A Richly Wooded Landscape, with an embowered Cottage, Peasants and a Dog in the foreground, water and willows in the distance.

Panel—19½ *in. by* 24. *Bought in Westminster.*

A richly Wooded Landscape on the side of a River or Canal, on which there is a boat with two figures angling, and several ducks on the water.

Canvas—18 *in. by* 24.

A Landscape with a Wooden Bridge over a Pond of Water, on which are fourteen geese being driven by a farmer a cottage and windmill in the distance.

Panel—11 *in. by* 18.

RICHARD WILSON, R.A.

Born August 1st, 1714, at Pinegas, in Montgomeryshire, and died suddenly at Llanberis in May, 1782. Pupil for six years of Thomas Wright, a portrait painter. Wilson began his career as a portrait painter, and after about seven years' practice in that department, during which he was employed in 1749 to paint full-length portraits of the Prince of Wales, the Duke of York, and others, several of which are preserved in the Garrick Club, he went to Venice. Here, with the companionship of Zuccarelli and Claude Vernet, he became a landscape painter, and after seven years' travel in Italy he returned to England. It may be interesting to mention here that a large and lofty room over the Queen's coachmaker's at the corner of Long Acre and Rose Street, which I used as a warehouse for about forty years, is painted all round with large landscapes by Richard Wilson, and with figures the size of life by James Barry, R.A. The ceiling had been painted by Sir James Thornhill some time previous to 1730, and he resided in the house when Hogarth ran away with his daughter. *English School.*

RICHARD WILSON—*continued.*

A View on the Thames from the Petersham Meadows, showing the original Pope's Villa at Twickenham, with swans and figures bathing.

Canvas—15½ *in. by* 22.

A River Scene, with a Ruined Tower and Trees on its Banks, and a boat with two men in it near the shore.

Panel—13 *in. by* 17.

An Italian Landscape, with Figures in the Foreground, while the Artist is taking a View; on the Left is Tivoli, and in the Distance the Campagna di Roma. Painted in a silvery tone. From the collection of Septimus Prowett, a retired picture dealer, who, when in trade, devoted himself especially to Richard Wilson's pictures, and in whose printed catalogue this picture is marked 180 guineas.

Canvas—20 *in. by* 28. *Chancellor, Septimus Prowett's Collection, Richmond, July 15th,* 1881. 60 *guineas.*

The Bridge of Augustus, with Towers, Trees, and Figures. Midday Scene. Companion to the previous picture. Marked 150 guineas.

Canvas—17 *in. by* 29½. *Chancellor, Septimus Prowett's Collection, July 15th,* 1881. 60 *guineas.*

An Italian Landscape, with an Arched Ruin in the Foreground, partly surmounted by a cottage, with figures. Painted much in the manner of Guardi.

Canvas—14 *in. by* 12.

Full Length Portrait of Horace Walpole, in his Garden at Strawberry Hill, with a Dog at his Feet Drinking from the old Marble Fountain. Signed in full.

Canvas—30½ *in. by* 22¼. *Bought privately in Brighton, November 18th,* 1879. 20*l.*

JOHN WILSON, Junior.

Distinguished as Young Jack, pupil of his father John H., R.S.A., and a landscape and marine painter of considerable talent. His colouring is rich, firm, and transparent, and his drawing unexceptionable. He exhibited regularly at the Royal Academy, and some of his pictures are equal to those of Nasmyth or Müller.

A Farmyard, with Buildings, Figures, and Ducks in a Pool of Water. Painted much in the manner of P. Nasmyth. Signed. Exhibited at the Exposition Universelle, at Paris, 1855.

Canvas—12 *in. by* 20. *Christie's, J. L. Bickley, February* 14*th* 1863. 12*l.* 10*s.*

JODOCUS, or JOOS VAN WINGHEN.

Born at Brussels in 1544, studied for some years in Italy and France, and died at Frankfurt in 1603. He was a distinguished painter of his day, and his pictures, which are chiefly sacred, display a combination of the Italian and Flemish types, and are especially admired for his female figures. His early years were spent in Rome, where he was much patronised, and on his return to Brussels he was made court painter to the Duke of Parma. His pictures are extremely rare, but are found in the Vienna and several other picture galleries. *Flemish School.*

The Madonna and Child. Very highly finished.

Panel—10 *in. by* 8. *Sotheby's, George Offer, June* 16*th*, 1874. 15*l.* 15*s.*

Offer, whom I knew intimately, valued this very highly, and his family were very anxious to get it back from me at an advance. It had been sold without reserve.

JACOB DE WIT.

Born at Amsterdam in 1695, died there in 1754. *Bryan* says that he devoted himself principally to the decorations of splendid apartments, and painting ceilings with emblematical and allegorical subjects which he composed with great ingenuity, and was much employed. *Stanley* adds that his decorative pictures of children sporting, painted in *chiaroscuro*, are remarkably fine, and are held in the highest estimation.

Five Cherubins in different Attitudes, Two at the Base carrying Fuel apparently for Lighting a Fire. Painted in *chiaroscuro.* A gallery picture. Signed and dated 1741.

Canvas—6 *ft.* 10 *in. by* 22.

MICHAEL WOHLGEMUTH.

Born at Nürnberg in 1434, died there in 1519. He was the master of Albert Dürer, and a great employer of artists for his grand work the Chronicon Nürenbergense, printed in 1493, which I have.

PORTRAIT OF A SAINT (? ST. SEBASTIAN OR ST. CHRISTOPHER), IN CRIMSON AND GREEN ROBES, with a richly bound Missal in his left hand, and touching with his right hand what appears to be charred timber.

Panel—26 *in. by* 18. *Christie's, William Middleton, Esq., of Brussels, January 26th*, 1872. 17*l.*

SAMUEL WOODBURN.

A distinguished picture dealer not known as an artist, but he frequently visited Italy.

VIEW OF THE CASTLE ST. ANGELO AND THE BRIDGE, WITH ST. PETER'S IN THE DISTANCE.

Canvas—11 *in. by* 15.

Presented to me by himself a few years before he died.

PHILIP WOUWERMAN.

Born at Haarlem, in 1620, died there in 1668, in the forty-eighth year of his age. This charming and eminent painter was pupil of his father Paul Wouwerman, and afterwards of John Wynants. He was a splendid painter of horses, usually white, and of dogs and other animals, which he designed with a correctness and spirit which has never been surpassed, or even equalled, in landscapes.

A PEASANT BOY HOLDING A WHITE HORSE, WITH A DOG AT HIS FEET, near a decayed tree, in a landscape.

Panel—13 *in. by* 14. *Christie's, May 19th.* 1860.

Mr. Farrer told me he had sold this picture for 50*l.*, but I bought it for less than half.

A LANDSCAPE, WITH A WHITE HORSE, AND A HORSEMAN DRINKING AT A COTTAGE DOOR.

Panel—12½ *in. by* 9½. *Christie's, John Harris, of Prince's Gate, Hyde Park, March 2nd*, 1872. 30 *guineas.*

PHILIP WOUWERMAN—*continued.*

A Village Émeute, with Numerous Figures Shooting each other, or Fighting Hand to Hand, several lying Dead. On the right is the usual white horse mounted by a soldier in a red coat. Signed P. W.

Canvas—13½ *in. by* 18.

A Hawking Party, with Numerous Figures, a White Horse in the Centre. Signed P. W.

Panel—13 *in. by* 9½. *Christie's, Robert Goff, June 7th,* 1866. 25*l.* 5*s.*

Going out Hawking, several Horses and Figures of Sportsmen, one in the centre holding up the hawk.

Panel—12 *in. by* 18.

A Dutch Coast Scene, with Smugglers Unloading a White Horse which is in the Centre of the Group. Boats in the distance. Signed P. W.

Panel—12 *in. by* 16. *Bought of Mr. Button at Brighton, November,* 1878. 25*l.*

JOHN WYNANTS.

Born at Haarlem, in 1600, died about 1677. It is not known by whom this eminent landscape painter was instructed, but he was one of the most distinguished artists of his time, and established an Academy which has produced some of the ablest painters of the Dutch School. He has the credit of ranking among his pupils Philip Wouwerman and Adrian van de Velde, who afterwards contributed to the embellishment of his landscapes, as did also Adrian van de Velde and Karl du Jardin. *Dutch School.*

A Landscape, with Peasants and Dogs on a Sandy Road, the trunk of a tree lying on the ground in front of a hill, a clump of trees in the centre, and a horse and cart in the extreme distance. The figures by Adrian van de Velde. Signed J. W.

Panel—16 *in. by* 22. *Bought in* 1850.

WYNANTS, of BRUSSELS.

I believe still living.

View of Prince Mauritz's House at the Hague, where his fine Collection of Pictures is shown.

Canvas—8 *in. by* 10. *Bought of Woodin for* 10*l.* 10*s. in* 1855.

A Pair of Architectural Views in Amsterdam on its principal Canal. On the back of one of these views is a small engraving of Prince Mauritz's house, similar to the preceding picture.

Panel—6 *in. by* 7.

A Pair of Flemish Landscapes of Ruins, with Water and a few Figures.

Panel—5 *in. by* 7½.

JACOB XAVERY.

Born at the Hague in 1736. Death uncertain, but some time after 1769, when, having made a fortune by the sale of his pictures in Holland, he retired to Paris and settled there with his family. He was a pupil in his earlier years of Jacob de Wit, who died in 1754, and was regarded (according to *Nagler*) as one of the ablest masters of his time.

A pleasing Landscape, with Cattle and Figures. Painted much in the manner of Berghem.—Signed.

Panel—15 *in. by* 19. *Christie's, February 7th*, 1863. 11*l.* 11*s.*

HERMAN ZACHTLEBEN.

Born at Rotterdam in 1609, died at Utrecht in 1685. Pupil of Jan van Goyen. His pictures are mostly views on the Rhine, and are very pleasing and greatly esteemed; his cattle are much in the manner of Cuyp. *Dutch School.*

A Mountainous and sunny Landscape, with a Castle in the Distance, and Trees, Cattle, Equestrian, and Pedestrian Figures in the Foreground; apparently a view

HERMAN ZACHTLEBEN—*continued.*

from the Bergstrasse on the Rhine. The Bohn Castle, the Hunt and miles of grounds connected therewith, Hospital, and the beautiful meadows were the property of my ancestors, lost by religious persecution in early days, my grandfather and father having become Lutheran. On the occasion of a visit there I was presented with my armorial bearings, beautifully carved in stone many hundred years ago, which are now at Twickenham.

Panel—8½ *in. by* 12. *Bought privately for* 20*l.*

A River Landscape, apparently on the Rhine, with Boats and Figures in the Foreground, an eyot in the middle ground, and mountains in the distance.

Panel—6 *in. by* 7.

P. J. V. ZIENGEN.

A Dutch painter of topographical subjects, much esteemed in Holland. Still living.

A View of the Potter's Gate, at Gouda, with Trees Boats, and Figures in the Foreground, and a windmill and shipping in the distance.—Signed P. J. V. Ziengen, 1817.

Panel—12 *in. by* 17. *Phillips', Lord Willoughby de Eresby, May, 1st,* 1865.

HENRY MARTIN ROCHES ZORG, called ZORG.

Born at Rotterdam in 1621, died in 1682. Pupil of David Teniers the younger, and according to *Nagler*, a first-rate master of his art.

A Landscape, with Soldiers, Gun-Waggons, Horses, Cattle, and Male and Female Figures.

Panel—19 *in. by* 23.

FRANCESCO ZUCCARELLI.

Born at Pitigliano, in Tuscany, in 1702, died in Florence in 1788. A pleasing landscape painter of the *Tuscan School.* In 1752 he visited England, and at the foundation of the Royal Academy he was chosen as one of its original members. He remained here for the next twenty years, painting landscapes in a pleasing and elegant style, which were greatly admired throughout Europe.

A Woody Landscape, with Diana and her Nymphs bathing; a huntress and companions with a sheath of arrows in the distance.

Canvas—13 *in. by* 17. *Christie's, J. Latty Bickley, February* 14*th*, 1863. 16*l.* 16*s.*

TADDEO ZUCCARO, or ZUCCHERO.

Born at Sant Angelo, in Vado, near Urbino, in 1529, died at Rome in 1566 in the thirty-seventh year of his age. Pupil of Pompeo da Fano and Giacopone de Faenza. "The compositions of this master (says *Seguier*) are grand, his figures well arranged, and his female figures very elegant, and some Venetian in character give evidence of the influence of Raphael." *Roman School.*

Portrait of Diane de Poitiers, Mistress of Henry, Duke of Orleans, afterwards Henry II. of France, in full Dress, with Pearl and Jewelled Necklace. Very similar in every respect to the picture of Jane Shore by Janet. See page 95.

Panel—20 *in. by* 16. *Phillips', March* 27*th*, 1860. 37*l.* 16*s.*

FEDERIGO ZUCCARO, or ZUCCHERO.

Born at St. Angelo, in Vado near Urbino, in 1539, died according to *Zani*, at Ancona, in 1619. Pupil of his brother, Taddeo Zucchero. He came to England in 1574, and was very favourably received. He painted the portrait of Queen Elizabeth and several of her courtiers, as also that of Mary Queen of Scots. After a few years' residence here he returned to Italy, where he was chiefly employed in painting scriptural subjects. *Roman School.*

FEDERIGO ZUCCHERO—*continued.*

PORTRAIT OF QUEEN ELIZABETH, IN A RICHLY EMBROIDERED CRIMSON AND WHITE DRESS ENRICHED WITH PEARLS. A small three-quarter length. Very highly finished.

Panel—14 *in. by* 11.

THREE-QUARTER LENGTH PORTRAIT OF LADY ARABELLA STUART VERY RICHLY ATTIRED, WITH A JEWELLED NECKLACE, LACE COLLAR, AND LONG STRINGS OF PEARLS; a fan in her right hand. Painted probably when she was about twenty-one.

Canvas—3 *ft.* 8 *in. by* 3 *ft.* 3 *in. Bought at Twickenham, where it had been time out of mind. Clement Swanston's Sale.* 30*l.*

PORTRAIT OF PRINCESS ELIZABETH, DAUGHTER OF JAMES I., AFTERWARDS QUEEN OF BOHEMIA, in a rich dress and large lace ruff, with pearls in her hair and pearl necklace. She was born in 1596, married to Frederick, Elector Palatine, in 1613, and died February 13th, 1662, at Leicester House.

Panel—22 *in. by* 18. *Lady Morgan's Sale, July 21st,* 1859. 10*l.* 10*s.*

PORTRAIT OF SIR WALTER RALEIGH (HALF-LENGTH) IN FULL COSTUME, WITH HAT AND FEATHERS, A LARGE LACE COLLAR, AND JEWELLED NECK CHAINS. He was born in 1552, discovered Virginia in 1584, therewith introducing Tobacco into England; and after various vicissitudes, was cruelly beheaded in 1618, at the instance of James I., for endeavouring to raise Arabella Stuart to the throne.

Canvas—29 *in. by* 21.

OMISSIONS.

NOTE.—The following articles were overlooked until after the preceding portion of this catalogue had been put into type —too late to conveniently introduce them under their proper titles.

A POLYPTICH, containing five divisions, the middle one, an allegorical treatment of the Crucifixion with numerous figures —Saints, Apostles, Dignitaries of the Church, and Jews. In the centre, the Lamb crowned with glory on an altar. The other divisions depicting incidents in the life of Christ. After the celebrated painting by Van Eyck, at Ghent. Coloured engraving made for the Arundel Society. Mounted in ebony.

MISSAL DRAWING WITH LARGE CENTRE MINIATURE OF CHRIST AND THE VIRGIN IN THE CLOUDS; the Almighty with extended hands blessing them, and the twelve Apostles worshipping at their feet; surrounded by fifteen smaller miniatures containing episodes in the life of our Saviour.

$9\frac{3}{4}$ *in. by* $7\frac{3}{4}$.

PROSPERO AND MIRANDA, original Enamel by H. P. Bone, dated 1834.

PORTRAIT OF ALGERNON PERCY, DUKE OF NORTHUMBERLAND, in cuirass with blue scarf and slashed sleeves, holding baton in one hand and sword in the other. After the picture by Vandyck in the collection of the Earl of Essex. By HENRY BONE, R.A.

Enamel—7½ *in. by* 5¼.

TWO VIGNETTE PORTRAITS OF LORD AND LADY HUNSDEN, attributed to HILLIARD.

3 *in. by* 2. *Ebony and ormolu frames.*

PORTRAIT OF SOPHIA, DUCHESS OF GLOUCESTER, in dark blue dress and long brown veil falling behind, resting her head on her left hand; background a dark red curtain. Signed, R. HIGS.

Enamel—3 *in. by* 2½.

PEACHES AND GRAPES ON A MARBLE TABLE, surmounted by FLOWERS IN A VASE. Signed, LE BEL, and dated 1799.

Painted on porcelain—5 *in. by* 4. *Ebony frame.*

A PAIR OF DRAWINGS, exquisitely finished, representing the expulsion of Adam and Eve from the Garden of Eden, and the descent from the Cross. By GIULIO CLOVIO.

4 *in. by* 2½.

PORTRAIT OF JACQUES DE LUCCA IN 1584, aged 23; with long inscription on back.

4¼ *in. by* 3. *Ebony frame.*

PORTRAIT OF A GENTLEMAN, in brown coat, wearing order; temp. Shakespeare.

6 *in. by* 5.

SPORTING SCENE, with dog in the foreground; attributed to GEORGE STUBBS, A.R.A.

3¼ *in. by* 4⅛.

A Gilt Frame Containing Seven Miniature Portraits of Turkish Sultans with Names at back.

Each miniature $2\frac{3}{4}$ *in. by* $2\frac{1}{4}$*—inside measurement of frame* $13\frac{1}{2}$ *in. by* $11\frac{1}{2}$.

BELLINI, GIOVANNI.

Born, according to Julius Meyer, in the *Algemeines Künstler-Lexicon*, at Venice in 1428, died there in November, 1516. The first Venetian painter in oil, and the instructor of the two greatest masters of the Venetian School, Giorgione and Titian. He maintained his powers to the last, and at an advanced age was visited by Albert Dürer, who pronounced him the best painter of the time.

The Holy Family, in the centre of which the Madonna sits enthroned, holding the Child in an upright position on her left knee, Joseph standing alongside on her right. Two Saints are in adoration, one on her right, next to Joseph, holding a scroll in his left hand inscribed *Ecce Agnus Dei*, and in his right a long wand surmounted by a cross, indicating, no doubt, St. John the Baptist, of full age, who is often so represented by the old masters, including Raphael, as seen in his famous Blenheim picture; the Saint on the other side, probably St. Thomas, holds a long stout staff in his left hand, of which the top is not seen. *Signed in full*, Johannes Bellinus.

*Panel—*25 *in. by* 37. *Carved and gilt frame.*

*** Bought at the late Strawberry Hill sale for considerably less than its value. There is a picture very similar to it in the Munich Gallery.

HERMANN SAFTLEVEN.

Born at Rotterdam in 1609, and died at Utrecht in 1685. Nagler speaks very highly of his works.

Lake and Mountain Scene, with vessels unloading; numerous figures.

6 *in. by* $6\frac{3}{4}$.

CATALOGUE OF THE MINIATURES, ENAMELS, INCLUDING LIMOGES,

MISSAL ORNAMENTS, AND VARIOUS CORRELATIVE ILLUSTRATIONS OF ART,

AT

NORTH END HOUSE, TWICKENHAM,

COLLECTED DURING THE LAST FIFTY YEAR
BY HENRY GEORGE BOHN.

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1. PORTRAIT OF A LADY, APPARENTLY HENRIETTA MARIA, in a low grey dress, with a background of crimson curtains.

Vellum—3 *in. by* 2½. *Gold frame.*

2. PORTRAIT OF A FRENCH LADY, in a crimson bodice, with long curls entwined with flowers. Signed, DE MASSEY, 1781.

Ivory—3 *in. by* 2. *Ormolu frame. Christie's, May 16th,* 1870. 9*l.* 9*s.*

3. PORTRAIT OF A GENTLEMAN IN ARMOUR, APPARENTLY SIR BENJAMIN RUDYERD, M.P., inscribed on the back, C. COELLO.

Copper—2 *in. by* 1½. *Gold frame.*

4. PORTRAIT OF THE PRINCESSE LOUISE D'ORLÉANS, in a dove-coloured dress, with a blue scarf.

Ivory—2 *in. by* 1¾. *Gold frame.*

5

5. Portrait of the King of Bohemia, Son-in-law of James I. Signed, Peter Oliver.

Ivory—2 *in. by* 1½. *Ormolu frame. Christie's, April 12th,* 1861. 4*l.* 15*s.*

6. Portrait of Mary Elizabeth Walpole, in a square mauve dress, with powdered hair.

Ivory—4 *in. by* 1½. *Gold frame.*

7. Venus rising from the Sea on a Shell.

Ivory—3 *in. by* 2¼. *Gold frame.*

8. Portrait of Madame Carriera Rosalba, in a mauve dress, with a muslin cap and fichu, a black velvet band round her throat.

Ivory—2 *in. by* 1¾. *Gold frame.*

9. Portrait of a youthful French Lady, in a low pink dress, with powdered hair, and a small straw hat, temp. Louis XVI., and probably his daughter. By Hall.

Ivory—1¾ *in. by* 1½. *Gold frame.*

10. Portrait of the Young Pretender, James Francis Edward Stuart, son of James II., and his Wife, Clementina Sobieski, daughter of the King of Poland. Half-lengths, in full Court dress.

Copper—Ovals, 4¼ *in. by* 3. *Decorative ormolu frames. Christie's, June 25th,* 1863. 15*l.* 15*s.*

11. Portrait of a Bacchante, inscribed "d'après Greuze," 1828.

Very highly finished enamel—4¾ *in. by* 3¾. *Decorative ormolu frame, bearing the monogram A.M.*

*** From the collection of Prince Demidoff, Florence.

12. A Group of Flowers, painted in oil.

Ivory—2 *in. by* 1¾. *Ormolu frame.*

13. A Pair of Allegorical Subjects of Cupids.

1½ *in. by* 2½. *In filigree gold frames.*

14. Ships in a Breeze.

Vellum—3 *in. by* 3¾. *Ormolu frame.*

15. Ships in a Calm, companion to the preceding.
Vellum—2½ *in. by* 3. *Ormolu frame.*

16. Portrait of a Lady in a Blue Dress.
Enamel—3 *in. by* 2½. *Ornamental ormolu frame.*

17. A Pair of Winged Cherubs embracing, one holding up a torch.
Enamel—2½ *in. by* 2¼. *In a large gilt metal frame.*

18. Portrait of Madame de Sollange, in a low dress, with a large hat, pearls, and feathers.
Ivory—2½ *in. by* 2½. *Ormolu frame. Christie's, April 6th*, 1852. 7*l.* 7*s.*

19. Portrait of Marie Antoinette when a Child. Three-quarter length. In an ornamental blue silk dress, cap and feathers. Signed, Hall.
Ivory—2½ *in. by* 2½. *Ormolu frame. Christie's, April 6th*, 1852. 11*l.* 11*s.*

20. An Allegorical Subject of Truth, apparently Cupid and Psyche, the latter holding a flambeau in her right hand while Cupid lifts her veil. By Kingstet.
Ivory—2½ *in. by* 2½. *Ormolu frame. April 6th*, 1852. 4*l.*

21. Portrait of John Gay, the Poet, in a red cap and a coat trimmed with fur.
Enamel—2 *in. by* 1½. *Ebony frame.*

22. Portrait of a Nobleman in full dress, wearing a star, the order of the Golden Fleece, and a broad blue sash. Signed, Rocher, 1785.
Ivory—2½ *in. by* 2½. *In a morocco case.*

23. A Gentleman in Full Dress, scarlet coat, and cocked hat, having his fortune told by a young lady, to whom he gives his hand.
Ivory—2½ *in. by* 3. *Ormolu frame.*

24. A Pair of Ancient Miniatures in raised work, the Annunciation and Virgin and Child. Dated on the back, 1642.

2½ in. by 3. Ormolu frames.

25. Portrait of Eleanora of Castille, daughter of Ferdinand III., and consort of Edward I., in a jewelled dress and coif. Inscribed with her name. A very early miniature.

Panel—4¾ in. by 3¾. Carved and gilt frame.

26. A Lady, in a low buff dress and crimson scarf, with flowers in her hair. Apparently French, temp. Louis XIV.

Ivory—2¼ in. by 3. Ormolu frame.

27. Vertumnus disguised as an Old Woman addressing Pomona in her Garden, while Cupid partially hid under her dress is showing a mask. Painted in Indian ink.

Ivory—2½ in. by 3. Ormolu frame. Christie's, April, 1862. 12*l.* 12*s.*

28. A Double Enamel representing Minerva, with helmet, spear, and shield, with two Seraphs on one side, and two Amorini on the other.

Copper—2 in. circular. Filigree frame, richly jewelled.

29. Madame de Montespan, in a low grey dress, with muslin hood tied with pink ribbon, and a blue cloak thrown across her arm.

Enamel, copper—2¾ in. by 2. Ormolu frame. Christie's, June 13th, 1867.

30. A Miniature Landscape, with three figures in the centre. Exquisitely finished.

Copper—1¾ in. by 2. Ormolu frame.

31. Portrait of a Lady, with light hair in curls dressed with pearls and roses, white muslin dress, with French stay bodice of dark blue, and a rose in her bosom.

Ivory—2 in. by 1¾. Gold frame.

32. Portrait of Lady Arabella Stuart, with flowing hair and pearl necklace, her dress scarlet trimmed with white lace.

Enamel—2 in. by 1½. Filigree gold frame.

33. Portrait of Elizabeth Montagu, in a muslin cap over her long brown hair, in a low white muslin dress.

Enamel—2½ in. by 1¾. Gold and enamelled frame.

34. Portrait of Le Marquis d'Arguison, with powdered wig, in a pale red velvet coat, and lace ruffles, with a Maltese cross on his breast, playing with a dog. By Rigaud, metal back.

2¼ in. by 3. Ormolu frame. Christie's, April 6th, 1852. 11l.

35. Portrait of a Gentleman with a lace collar over a breastplate, temp. Henri IV. By Francis Porbus.

Enamel—1½ in. by 1¼. Ormolu frame.

36. Portrait of Lord Grey, in armour, with lace tie over a red cravat. Painted by Samuel Ford.

Panel—2¼ in. by 1¾. Ormolu frame.

37. The Mater Dolorosa, in a blue mantle, yellow hood, and red cuffs, with hands clasped.

Enamel—1¾ in. by 1½. Silver frame.

38. A Child in a White Dress Nursing a Dove, exquisitely painted, and signed S. V. 1771. After Greuze.

Ivory—1¾ in. by 1½. Gold frame. Phillips's, February 1st, 1866. 5l.

39. A Mythological Subject, a nude female reclining at full length with a youth behind tying her arm to a tree. Richly coloured.

Enamel—1¾ in. by 2¼. Surrounded by velvet in an ormolu frame.

40. Portrait of a Lady, in a low sea-green dress trimmed with pearls, her hair dressed with shells and coral.

Enamel—1¾ in. by 1½. Gold frame.

41. A Dramatic Scene of three figures, a lady richly dressed seated in a chair, a letter in her hand, with a Waiting-maid behind it whispering to her, and a Cavalier in front apparently waiting for an answer. An early French miniature, exquisitely painted.

$3\frac{1}{2}$ *in. circular. Ormolu frame.*

42. Mieris, William, An Interior, with the Portrait of a Lady in a yellow satin dress, with a blue velvet mantle, sleeping on a chair with her bosom exposed; figures of an old man and woman in the background. Exquisitely painted.

Ivory—3 *in. circular. Ormolu frame. Christie's, April 6th*, 1852. *7l. 12s. 6d.*

43. Four French Miniature Plaques of Mythological Subjects. Painted on porcelain.

$2\frac{3}{4}$ *in. circular. Ormolu frame.*

44. Portrait of Dr. Hawkesworth, in powdered wig, blue velvet coat and waistcoat, and white lace cravat. Enamel by Zincke, dated 1773.

2 *in. by* $1\frac{1}{2}$. *Gold frame. Christie's, April 18th*, 1864. *2l. 6s.*

45. Four French Pastoral Subjects. Painted on porcelain.

2 *in. by* $2\frac{3}{4}$. *Two gilt frames.*

46. Portrait of a Gentleman, in a powdered wig, with brown velvet coat, embroidered waistcoat, and white muslin cravat (apparently one of the Walpoles).

Enamel—$1\frac{3}{4}$ *in. by* $1\frac{1}{4}$. *Ormolu frame.*

47. A Lady in a low Yellow Dress, with a blue scarf, her head dressed with vine leaves, while she is holding up a mask; probably some celebrated actress. Signed, W. B. 1783, after Sir J. Reynolds.

Enamel—4 *in. by* $3\frac{1}{2}$. *Broad gilt frame sunk in a glazed mahogany frame.*

48. Portrait of Henrietta Maria, in a crimson dress richly ornamented with jewels, and a pearl comb and necklace. Highly finished.

Ivory—3 *in. by* 2½. *Ormolu and mahogany frame.*

49. Portrait of Prince Rupert, three-quarter length, in a buff dress, with slashed sleeves and lace collar, wearing an Order suspended from a blue ribbon, sword on his left side, a bâton on the other. After Vandyck, Enamel by Henry S. Bone.

9 *in. by* 7. *Carved and gilt frame.*

50. Portrait of a Lady, temp. Queen Elizabeth, in a low blue dress with a red cloak over her arm, powdered hair and feathers.

Copper—5 *in. by* 3½. *Carved and gilt frame.*

51. Portrait of Madame Roland, her hair in long curls, in a white dress and fichu.

Enamel—6 *in. by* 4¾. *Carved and gilt frame.*

52. Portrait of William Villiers Viscount Grandison, in a full Court dress, with large lace collar and cuffs, a crimson satin cloak thrown over his arm. After Vandyck, Enamel by Henry S. Bone.

9 *in. by* 7. *Carved and gilt frame. Christie's, March 22nd,* 1862. 16*l.*

53. Portrait of Agnes Sorel, in a low velvet dress, laced with gold braid, ermine cloak, and large muslin veil falling over her shoulders.

Enamel—6 *in. by* 4½. *Carved and gilt frame.*

53*. Portrait of Henry William Paget, Marquis of Anglesey, of Waterloo celebrity, in regimental costume, wearing various Orders. Painted by W. E. Bates for Lady Morgan.

Canvas—6 *in. by* 4½. *Carved and gilt frame.*

54. Flora, in White Drapery, after Titian. Highly finished.

Ivory—4½ *in. by* 3¼. *Ormolu and crimson velvet frame. Christie's, February* 17*th*, 1866. 10*l.* 5*s.*

54*. A Sybil, after Guido, with a blue scarf round her head, and a book in her left hand, inscribed, *Nascitur de Vivine.* A companion to the previous picture, in a similar frame.

4½ *in. by* 3¼. *Christie's, February* 17*th*, 1866. 15*l.*

55. The Magdalen in Prayer before the Cross, a death's head, an open book, &c. With a companion picture of a Saint on her knees, praying, with uplifted eyes towards heaven.

Vellum—3½ *in. by* 3. *Mahogany frame within a border of ormolu.*

56. Portrait of the late Duchess of Parma when a child, kneeling on her bed in her night-dress, nursing a kitten. Exquisitely finished, and signed, F. Delmont.

Ivory—5¾ *in. by* 4½. *Ormolu frame. Christie's, March* 12*th*, 1864. 15*l.* 18*s.*

57. Portrait of the Duchesse de la Vallière, in a white dress with a blue scarf, the neck enriched by a garland of flowers, with a broad gold belt round her waist, holding an antique mirror in her right hand. Enamel by Duchastelet.

6½ *in. by* 5¼. *Ormolu frame. Phillips's, May* 5*th*, 1864. 18*l.* 18*s.*

58. Portrait of His Royal Highness the Prince Regent in 1815, in full regimentals, with Orders. Enamel by Henry Bone, R.A.

Oval—4 *in. by* 3. *Ornamental carved gilt frame.*

59. Portrait of Tom Moore in a dark brown velvet coat, by W. E. Bates. Painted for Lady Morgan.

Enamel—6 *in. by* 4¾. *Ornamental gilt frame.*

60. Portrait of the Duke of Wellington in 1840, after Sir Thomas Lawrence. Enamel by H. P. Bone.
Ornamental gilt frame.

61. Portrait of Abraham Cowley, the Poet, in a red cloak, showing a white shirt on an open bosom, with flowing hair, after Mrs. Mary Beale. Enamel by Henry P. Bone.
6 *in. by* 5. *Ornamental gilt frame.*

62. Portrait of Thomas Otway, the Dramatic Poet, in a reddish brown cloak, showing a white shirt, after the picture by Mary Beale in Earl Spencer's collection. Enamel by Henry P. Bone.
6 *in. by* 5. *Ornamental gilt frame.*

63. Portrait of James, Duke of Monmouth, in 1845, dressed in armour, after the picture by Tyssens in the possession of Lord Lyttelton. Enamel by H. P. Bone.
6 *in. by* 5. *Ornamental gilt frame.*

64. Portrait of Oliver Cromwell in Armour, after the picture by Robert Walker (who is celebrated as Cromwell's portrait painter), in the collection of Earl Spencer. Enamel by Henry P. Bone.
6 *in. by* 5. *Ornamental gilt frame.*

65. Ricci, Sebastian, Arrival of Camillus in Rome; dispute respecting the gold which led to the battle between the Romans under Camillus and the Gauls under Brennus. An early miniature copy of the original picture.
3 *in. by* 4½. *Ormolu frame surrounded with ebony.*

66. An Allegorical Representation of the Infant Saviour in the heavens holding up the Cross, with His feet on the globe, surrounded by seraphs. An early Italian painting on marble.
5½ *in. by* 4. *Gilt frame.*

67. The Two Infant Children of George II., Anne, Princess Royal, who married William, Prince of Orange, March 14th, 1734; and Margaret, his second daughter, who married Frederic, Prince of Hesse-Cassel, May 18th, 1740. Exquisitely painted by A. S. Belle, an eminent French portrait painter, born in 1674, died 1734, pupil of Francis de Troy.

Ivory—5 in. by 7. Gilt frame, glazed.

68. Portrait of William, Lord Russell, with long flowing curls and lace cravat. Enamel by Henry P. Bone.

$4\frac{1}{2}$ *by* 3. *Ornamental gilt frame.*

69. Portrait of Lord Bolingbroke in a crimson velvet coat and white cravat, after John Hoppner. Enamel by Henry P. Bone.

5 *in. by* 4. *Ornamental gilt frame.*

70. Portrait of Charlotte de Tremouille, Countess of Derby, in a low grey dress with shaded blue scarf. After the picture by E. H. Fleshier, in the possession of Earl Spencer. Enamel by Henry P. Bone in 1840.

$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Ornamental gilt frame.*

71. Portrait of Charles I. in Court Dress, with large lace collar and the Order of the Garter. After Vandyck. Enamel by Henry P. Bone in 1855.

5 *in. by* 4. *Ornamental gilt frame.*

72. Portrait of Frederick Henry, Prince of Orange, in cap and feathers. After Frank Hals. Enamel by Henry P. Bone, May 1853.

$4\frac{1}{2}$ *in. by* 3. *Ornamental gilt frame.*

73. Portrait of the Duchess of Tyrconnel (*La Belle Jennings* of Grammont). After the original by Mary Beale in the possession of Earl Spencer. Enamel by Henry P. Bone, August 1845.

$4\frac{1}{3}$ *in. by* 3. *Ornamental gilt frame.*

74. Portrait of Lucy Barlow, with pearls in her hair and a pearl necklace, in a white satin dress and blue cloak. After E. H. Fleshier. Enamel by Henry P. Bone.

$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Ornamental gilt frame.*

75. Portrait of the Duchess of Richmond, in a low blue dress with a gauze scarf striped with gold, pearls in her hair. After Sir Peter Lely. Enamel by Henry P. Bone in 1843.

$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Ornamental gilt frame.*

76. Portrait of Marshal Ney in Full Uniform, with Orders. From the collection of the Empress Josephine. Painted by Girardet.

Ivory—$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Ormolu frame.*

77. Portrait of George IV., in a black cravat, dressed in black, with broad fur trimmings, and the Order of the Golden Fleece, &c. After Sir Thomas Lawrence. Enamel by William Bone, 1842.

4 *in. by* $3\frac{1}{4}$. *Ornamental gilt frame.*

78. Portrait of Ann, Lady Craven, in a low blue dress, with a rose-coloured cloak swung over her shoulder, and a rose in her hair. After the original by Michael Dahl in the collection of the Earl of Craven at Combe Abbey. Enamel by Henry P. Bone, 1850.

$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Ornamental gilt frame. Christie's, March 23rd,* 1863. *12l. 12s.*

79. Portrait of the Countess de Grammont, in a low dress, with pale green and gold scarf, pearl earrings, and necklace. After Sir Peter Lely. Enamel by Henry P. Bone, 1843.

4 *in. by* $3\frac{1}{4}$. *Ornamental gilt frame.*

80. Portrait of John Milton, with flowing hair and a large white collar. After a picture in the possession of Mrs. Dymoke of Wells. Enamel by Henry P. Bone, 1845.

$4\frac{1}{4}$ *in. by* $3\frac{1}{4}$. *Ornamental gilt frame.*

81. Portrait of Her Royal Highness the Duchess of Kent, in a low white dress, with a large hat and feathers. After the picture by H. Collen in 1829. Enamel by Henry P. Bone, 1832.

$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Ornamental gilt frame.*

82. Portrait of Algernon Sidney, with flowing hair, broad white collar, and a velvet coat. After Sir Peter Lely. Enamel by Henry P. Bone, 1841.

$4\frac{3}{4}$ *in. by* 4. *Ornamental gilt frame. Christie's, March 6th,* 1867. 14*l.* 14*s.*

83. Portrait of Philip, Earl of Pembroke, with flowing hair and a large lace collar, wearing a large Order (? red cross). After a picture by Vandyck in the possession of the Earl of Clarendon. Enamel by Henry P. Bone, 1853.

$4\frac{1}{2}$ *by* $3\frac{1}{2}$. *Ornamental gilt frame. Christie's, March 6th,* 1867. 14*l.* 14*s.*

84. Portrait of Catherine of Braganza, Queen of Charles the Second, in a low white satin dress with mauve trimmings; and pearl ornaments. After a picture by P. Burstaer in the collection of Earl Spencer. Enamel by Henry P. Bone.

$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Ornamental gilt frame.*

85. Miniature Portrait of an Early Poet, about the time of Shakespeare, dressed in red, with a red skull-cap and broad white collar.

Enamel on copper—2 *in. by* $1\frac{3}{4}$. *Ornamental gilt frame.*

86. Portrait of a Gentleman, apparently Addison, in a large flowing wig and blue brocaded dress, and white necktie with a red ribbon.

Enamel—$4\frac{1}{2}$ *in. by* $3\frac{1}{2}$. *Ormolu frame, with Cupids.*

87. Margaret, Countess of Nottingham, in 1592, in the thirtieth year of her age. She was the wife of Earl Charles, better known as Lord Howard of Effingham, and is said to have secreted the ring intrusted to her by Essex to be given to Queen Elizabeth in 1602. A

full-length portrait, in a richly jewelled dress, with ornaments and a large ruffle, holding a pink rose in her left hand. By JOHN HOSKINS. Signed with his usual monogram, J. H.

$7\frac{3}{4}$ *in. by* 6. *Gold filigree frame. Christie's, June 6th,* 1874. *Barker Collection.* 33*l.*

88. THE VIRGIN AND CHILD IN GLORY, exquisitely finished, with a perforated border showing clouds.

Vellum—4 *in. by* 4. *Ormolu frame.*

89—94. SIX EARLY MINIATURE PORTRAITS painted on copper, viz., Edward VI., Queen Elizabeth, Charles I., Henry VIII., James I., and Henry, Prince of Wales, son of James I.

Copper—$4\frac{1}{2}$ *in. by* $3\frac{1}{4}$. *Framed in ivory, surrounded by eight carbuncles set in gold.*

95. PORTRAIT OF WILLIAM, PRINCE OF ORANGE, afterwards William III., after Rembrandt. ENAMEL by H. P. BONE.

$3\frac{1}{4}$ *in. by* $2\frac{1}{2}$. *Tortoiseshell frame.*

96. PORTRAIT OF A FRENCH LADY, in a low red dress with lace fichu tied with blue, and a wreath of roses and blue ribbons in her hair.

Sèvres porcelain—8 *in. by* 6. *Ormolu frame.*

97. THE SALUTATION, *i.e.* the Congratulation of the Virgin by Elizabeth. After Andrea del Sarto. Exquisitely finished.

Copper—6 *in. by* $4\frac{1}{2}$. *Carved and gilt frame.*

98. PORTRAIT OF JOHN SELDEN, called by Hugo Grotius "the Glory of the English Nation," born 1584, died 1654. ENAMEL by WILLIAM BONE, after Sir Peter Lely.

$5\frac{1}{2}$ *in. by* $4\frac{1}{2}$. *Gold frame, surrounded by ivory.*

99. PORTRAIT OF GEORGE STUBBS, THE EMINENT PAINTER OF ANIMALS (born 1724, died 1806). ENAMEL by HENRY BONE, after a picture by Ozias Humphrey, R.A.

$5\frac{1}{2}$ *in. by* $4\frac{1}{2}$—*Gold frame, surrounded by ebony. Christie's,* 1875. 17*l.* 6*s.* 6*d.*

100. MATER DOLOROSA, in a blue cloak forming a hood. Exquisitely painted on ivory by WILLIAM WOOD, the eminent miniature painter.

4 *in. by* 4. *Ormolu frame, surrounded by velvet.*

101. THE HOLY FAMILY. After RAPHAEL. Seven figures, exquisitely finished; enamelled miniature of early date.

5 *in. by* 4. *Ormolu frame, surrounded by ebony. Foster's, April 1st,* 1869. 15*l.* 15*s.*

102. PORTRAIT OF HER MAJESTY QUEEN VICTORIA, seated on a high-back chair, dressed in white, with the blue Ribbon of the Garter, diamond ornaments, and a miniature portrait of Prince Albert on her right arm. By Sir WILLIAM ROSS.

Ivory—7½ *in. by* 5. *Ormolu frame, in a glazed case. Christie's, February 2nd,* 1874. 30*l.*

103. PORTRAITS OF THE ROYAL CHILDREN OF HER MAJESTY QUEEN VICTORIA AND HIS ROYAL HIGHNESS PRINCE ALBERT, *i.e.* Princess Helena, Princess Louise, and Prince Arthur, with flowers in a garden. ENAMEL by Sir WILLIAM ROSS, in 1858.

7 *in. by* 8½. *Ormolu frame, glazed and sunk in a mahogany and velvet case. Christie's, April 15th,* 1861. 63*l.*

*** It had previously been bought against me at 100*l.* Prince Albert told me that these were better portraits of his children than he had himself.

104. PORTRAITS OF TWO INFANT CHILDREN OF COUNSELLOR POELEMBURG. By Sir WILLIAM ROSS. Highly finished in oils (engraved in the *Juvenile Forget-me-not* by J. THOMSON).

4½ *in. circular. Richly carved and gilt frame, with engraving. Christie's, June 22nd,* 1860. 21*l.*

105. PORTRAIT OF EDWARD VI. in full costume. After a picture by Holbein, in the possession of Sir George Osborne at Chicksands Priory. ENAMEL by HENRY BONE, R.A. A fine large specimen.

12 *in. by* 8. *Very richly decorated frame, ormolu ornaments on ebony. Christie's, February 22nd,* 1866. 85 *guineas.*

106. BLAKE, WILLIAM, a miniature oil painting, catalogued among my pictures. See page 18 of the "Picture Catalogue."

107. PORTRAIT OF A FRENCH LADY (? La Vallière), in a low red dress with white muslin fichu, tied with blue ribbon, her hair in ringlets, and pearl necklace.

Ivory—3 *in. by* 2. *Ormolu frame. Christie's, April 18th,* 1864 7*l.* 4*s.*

108. PORTRAIT OF HORTENSE MANCINI, DUCHESS OF MAZARIN, in a low black dress, with jewels (born 1646, died 1699). Painted by SAMUEL COOPER.

4 *in. by* 3. *Gilt metal frame. Phillips's, February 1st,* 1862. 12*l.* 12*s.*

109. PORTRAIT OF SIR JOSHUA REYNOLDS, in a red coat and waistcoat, white cravat, and large velvet cap. Signed, C. SMITH, on right arm.

Ivory—4 *in. by* 3. *Gilt metal frame.*

110—116. PORTRAITS OF HENRY VIII. AND HIS SIX WIVES, in full costume. Apparently after Holbein.

Vellum—The King, 2¾ *in. by* 2*; the Ladies,* 2½ *in. circular. Unframed.*

117. PORTRAIT OF ELIZABETH CHÉRON, Miniature Painter, poetess, and musician, aged twenty-nine, in a point lace head-dress. Painted by herself, and dated 1677.

2½ *in. by* 2. *Gold frame mounted on ebony.*

118. PORTRAIT OF THE DUCHESS OF SOMERSET, Queen Anne's favourite, in a low flesh-coloured dress. After Sir Peter Lely.

3½ *in. by* 3. *Unframed.*

119. PORTRAIT OF LADY ASHLEY, COUNTESS OF SHAFTESBURY, in a low white dress and flowing hair. By Sir WILLIAM CHARLES ROSS, R.A.

Ivory—3 *in. by* 2½. *Gilt frame.*

120. Portrait of Her Royal Highness the Princess of Wales (afterwards Queen Caroline), in a low white lace dress, three-quarter figure, holding a book on a table with flowers. After Winterhalter.

Ivory—3½ *in. by* 3. *Gold frame mounted on velvet.*

121. Portrait of the Duke of Fuentes, the Spanish general and statesman (born 1560, died 1643), in a large lace collar. By Alonzo Cano.

2½ *in. by* 2. *Ormolu frame.*

122. Portrait of Victor Emmanuel, King of Italy, in evening dress, with Orders; three-quarter figure.

Porcelain—4 *in. by* 3. *Gold frame.*

123. Portrait of Madame Marmontel, in a white dress, with flowing hair and blue ribbons, seated at a tea-table.

Ivory—3 *in. circular. Ormolu frame. Christie's, March 9th,* 1868. 1*l.* 13*s.*

124. Portrait of a French Lady, in a low red dress trimmed with white, seated on a blue couch. Highly finished.

3 *in. circular. Enamelled gold frame. Christie's, April* 18*th,* 1864. 12*l.* 12*s.*

125. Portrait of the Pretender in Armour. Painted by Richard Cosway.

Ivory—3½ *in. by* 2¾. *Gold and ebony frame. Bought at G. W. Callender's Sale, Christie's, May 6th,* 1880. 16 *guineas.*

126. Portrait of a French Lady (? Henrietta Maria), with flowing hair tied with pink ribbons.

Ivory—2 *in. by* 1½. *Ormolu frame.*

127. Portrait of Prince Rupert in Armour.

Grisaille ivory—2½ *in. by* 2. *Ormolu frame.*

128. Portrait of Mrs. Crouch, the celebrated actress, dressed in white muslin tied with blue ribbons; her hair in profuse curls.

4 *in. by* 3. *Shagreen case. Christie's, March 2nd,* 1869. 5*l.* 10*s.*

129. PORTRAIT OF THE COUNTESS OF POMFRET, in a low white dress, with pearls in her hair. ENAMEL by ZINCKE.

2 *in. by* 1½. *Ormolu frame.*

130. PORTRAIT OF A LADY in a blue and white dress, and straw hat with ostrich feathers. Signed, C. CASPAR.

3 *in. by* 2½. *Gold frame.*

131. PORTRAIT OF AN EMPRESS OF RUSSIA, in a low dress, with pearl necklace, hair dressed with ostrich feathers.

Ivory—2¼ *by* 1¾. *Enamelled gold frame. Christie's, June* 15*th*, 1868. 7*l.* 7*s.*

132. PORTRAIT OF THE COUNTESS OF DUDLEY, in a low white lace dress, with a rose and feather in her hair, and a pearl necklace.

Ivory—3 *in. by* 2½. *Ormolu frame and glazed case. Phillips'*, 3*l.* 15*s.*

133. PORTRAIT OF A NÜRENBERG LADY, with a yellow head-dress and a square black lace dress, with white muslin sleeves and a pearl necklace of five rows. By P. C. LÜTZENKIRCHEN.

Ivory—2¼ *in. by* 2. *Gold frame mounted in velvet. Phillips', June* 12*th*, 1871. 5*l.* 10*s.*

134. PORTRAIT OF A LADY, with powdered hair and a jewelled head-dress, with roses, in a low yellow dress trimmed with sable.

Enamel—2 *in. circular. Gold frame.*

135. PORTRAIT OF MADAME GREFFE, a German lady, with powdered hair, a lace cap with yellow ribbons, and a square low dress.

Ivory—2 *in. by* 1½. *Ormolu frame. Robinson's, March* 10*th*, 1871. 4*l.*

136. PORTRAIT OF A LADY in *déshabillé*, with powdered hair. Painted by HALL, and signed.

Ivory—2½ *in. by* 2. *Gold frame. Christie's, June* 14*th*, 1861.

137. PORTRAIT OF RICHARD CROMWELL, eldest son of Oliver, in armour.

In oils on metal—2½ *in. by* 1¾. *Gilt frame.*

138. Portrait of Lord Chatham, in a brown velvet coat, white cravat, and powdered wig.

Enamel—2 *in. by* 1½. *Gold frame. Christie's, March 22nd,* 1865. 4*l.*

139. Portrait of Henry Jermyn, Earl of St. Alban's, with flowing hair, in armour (who died 1682). Painted by Cooper, and signed S. C.

2 *in. by* 1¾. *Gold frame.*

140. Portrait of Louis XIV. in armour, with flowing hair.

1½ *in. by* 1¼. *Framed. Christie's, June 30th,* 1864. 14*l.* 14*s.*

141. Portraits of the Duchess of Portsmouth and Lady Castlemaine; a pair of miniatures on the lid of a tortoiseshell box.

1 *in. circular. Gold frames. Christie's, April 26th,* 1871. 5*l.* 7*s.* 6*d.*

142. Portrait of a Gentleman in a grey coat and waistcoat, and powdered hair; dated 1758. Signed, G. S. (? Gerard Scotin).

Ivory—1¾ *in. by* 1½. *Gold frame.*

143. Portrait of Bernadotte, King of Sweden, in full uniform, with orders.

Ivory—2¾ *in. by* 2. *Thin gold frame. Phillips', February 7th,* 1861. 2*l.* 12*s.* 6*d.*

144. Portrait of Stanislaus II., King of Poland, in 1770, in a blue *négligé* trimmed with fur, seated at a writing-table with an hour-glass and book before him.

*** From the collection of Elizabeth, Princess of Hesse-Homburg, daughter of George III., sold in Paris, 1868.

Ivory—4 *in. by* 3½. *Narrow gold frame. Christie's, June 15th,* 1868. 7*l.*

145. Portrait of Sir Christopher Wren, in a blue coat and white cravat, with a powdered wig; in his library, with a book in his hand. Signed, H. de Valk, 1709.

Copper—4¾ *in. by* 4. *Unframed.*

146. PORTRAIT OF MRS. WARD, wife of the Rev. Ward, of Tenterden, Kent, daughter of Lady Hamilton by Lord Nelson, in a low white muslin dress and cap.

$3\frac{1}{4}$ *in. by* $2\frac{3}{4}$. *Mounted in a flat gilt frame in a morocco case.*

147. PORTRAIT OF A GENTLEMAN, something like Shakespeare, in the costume of that period.

Ivory—4 *in. by* 3. *Narrow gold frame.*

148. PORTRAIT OF SARAH JENNINGS, DUCHESS OF MARLBOROUGH, in an open blue dress with a white flower in her hair. After Sir Godfrey Kneller. ENAMEL by ZINCKE.

2 *in. by* $1\frac{1}{2}$. *Gold frame mounted on ebony. Christie's, March* 14*th*, 1871. 16*l.* 16*s.*

149. A GIRLISH HEAD AND BUST UNDRAPED, wearing curls entwined with flowers. By FRAGONARD.

Ivory—$2\frac{1}{2}$ *in. by* 2. *Gold frame.*

150. PORTRAIT OF THE DUCHESSE DE BOUILLON, APPARENTLY ELIZABETH OF NASSAU, a daughter of William, Prince of Orange, in an amber-satin dress, with an allegorical figure of a child alongside, roses in her hand and wings on her shoulders.

$2\frac{1}{2}$ *in. by* 3. *Ormolu frame. Robinson's, April* 28*th*, 1871. 4*l.* 16*s.*

151. PORTRAIT OF QUEEN ELIZABETH, in a richly jewelled dress, and high lace ruff. By NICHOLAS HILLIARD.

$2\frac{1}{2}$ *in. by* 2. *Gold frame.*

152. PORTRAIT OF A GENTLEMAN, with powdered hair, in a grey velvet coat bordered with gold and a white cravat (temp. George III.).

Enamel—$1\frac{3}{4}$ *in. by* $1\frac{1}{4}$. *Morocco case.*

153. PORTRAIT OF ELIZABETH STUART, QUEEN OF BOHEMIA, daughter of James I., in a low dress trimmed with point lace, jewels in her hair. Born 1596, married Frederic V., Elector Palatine, 1613, afterwards King of Bohemia. Supposed by OLIVER.

2 *in. by* $1\frac{1}{2}$. *Ormolu frame.*

154. Portrait of Mary, Queen of Scots, in a richly brocaded dress, with a broad lace collar and head-dress.

Vellum—3 *in. by* 2¼. *Crystal frame, with gilt metal back. Christie's, February 2nd,* 1874. 14*l.*

155. Portrait of the Marquis of Granby, in Court dress. By Richard Cosway.

Ivory—2¾ *in. by* 2¼. *Gold frame.*

156. Portrait of Archbishop Polignac, in clerical robes suspended from his neck. Born 1661, died 1742.

Ivory—2½ *in. by* 2. *Gold frame.*

157. Portrait of a Lady, apparently Catherine of Braganza, in a low white satin dress and dark blue cloak, with pearl ornaments.

Ivory—2½ *in. by* 2. *Gold frame, glazed.*

158. Portrait of Madame Recamier, in a bonnet and blue ribbons, in a white muslin dress and a striped scarf. By Louis Leopold de Boilly.

Ivory—2¾ *in. circular.*

159. Portrait of Napoleon, in uniform, with orders. By Jean Baptiste Isabey, and signed.

Ivory—1¾ *in. by* 1½. *Gold frame. Christie's, February 2nd,* 1874. 3*l.*

160. Portrait of a Gentleman, apparently Royal, with grey hair, in a dark blue coat, white waistcoat, and cravat, wearing several orders.

Fine enamel—1½ *in. by* 1¼. *Ornamental gold frame, surmounted by a small crown, jewelled.*

161. Portrait of Mrs. Frances Abington, a celebrated actress, in the character of Beatrix. Signed, Sicardi.

Ivory—1¾ *in. by* 1½. *Christie's, March 9th,* 1868. 5*l.* 5*s.*

162. Portrait of Cooper, an actor in Shakespeare's time, in flowing hair, with a large white collar.

Oils—2 *in. by* 1½. *Gold frame.*

163. PORTRAIT OF MISS LINLEY, afterwards Mrs. Sheridan, in a low brown dress and blue scarf.

Ivory—2¼ in. circular. Gilt frame. Christie's, March 14th, 1871. 4*l.* 4*s.*

164. PORTRAIT OF MISS WILKES, daughter of the celebrated John Wilkes, in a pale pink dress. By OZIAS HUMPHREY.

Ivory—2¼ in. by 1¾. Gold frame.

165. PORTRAIT OF WILLIAM HERBERT, Earl of Pembroke, in a broad lace collar.

Ivory—2 in. by 1½. Gold frame. Christie's, June 18th, 1866. 5*l.* 5*s.*

166. PORTRAIT OF JOHN CHURCHILL, Duke of Marlborough, in a long flowing wig, white cravat, and blue scarf.

Enamel—1¾ in. by 1½. Gold frame.

167. PORTRAIT OF ADMIRAL SIR HUGH PALLISER, in full naval uniform.

Enamel—2¼ in. by 1¾. Gold frame.

168. PORTRAIT OF MADAME DE MONTBASON, in a low white dress, with flowers in her hair. By LESPINIÈRE.

Ivory—2 in. by 1½. Gold jewelled frame. Phillips', February 1st, 1866. 15*l.*

169. PORTRAIT OF MARÉCHAL SAXE, in armour, with orders. By J. M. NATTIER.

Ivory—1¾ in. by 1¼. Gold frame.

170. PORTRAIT OF CHARLES I., with flowing hair and broad lace collar. Highly finished.

Vellum—1½ in. by 1¼. Ormolu frame. Christie's, May 5th, 1859. 3*l.* 5*s.*

171. PORTRAIT OF ELIZABETH, QUEEN OF BOHEMIA, in long flowing hair surmounted by a crown, in a low white dress, with pearls. ENAMEL by CORN. SOELEMBURG.

Enamel—2¼ in. by 1¾. Gold frame. Christie's, November 29th, 1867. 4*l.* 4*s.*

172. PORTRAIT OF FREDERICK, KING OF DENMARK, in full Court dress.

Enamel—1¾ in. by 1½. Gold frame.

173. Portrait of a French Nobleman (temp. Louis XIV.), in a crimson dress and yellow waistcoat.

Porcelain—$1\frac{3}{4}$ *in. by* 1. *Unframed.*

174. Portrait of a Youthful French Beauty, with long curls and head-dress of feathers and ribbon, and low blue and white dress with slashed sleeves.

Ivory—2 *in. by* $1\frac{1}{2}$. *Gold rim. Christie's, June* 15*th*, 1868. 10*l.*

175. A Lady, in a blue dress, with pearls in her hair.

Ivory—$1\frac{1}{2}$ *in. by* $1\frac{1}{4}$. *Gold frame.*

176. Portrait of Lady Diana Vernon, in a blue and white striped dress, with roses in her hair.

Ivory—$1\frac{1}{4}$ *in. by* 1. *Unframed.*

177. Portrait of Louis Hector, Duc de Villars, with flowing hair and a fur collar. By Petitot.

$1\frac{1}{4}$ *in. by* 1. *Gold frame. Christie's, March* 11*th*, 1867. 4*l.*

178. Portrait of Louis Joseph, Duc de Vendôme, in powdered wig and point lace cravat.

Enamel—1 *in. by* $\frac{3}{4}$. *Gold rim.*

179. Portrait of the Emperor Alexander of Russia, in full uniform, with orders.

Ivory—$2\frac{1}{2}$ *in. by* $1\frac{3}{4}$. *Broad gold frame.*

180. Portrait of a Lady in Spanish Costume, apparently Princess Mary previous to her marriage with Philip. By Sir Anthony More.

2 *in. circular. Gold frame.*

181. Two Young Ladies, with clasped hands, in rich Swiss costume.

Enamel—$1\frac{3}{4}$ *in. by* $1\frac{1}{4}$. *Ormolu frame.*

182. Portrait of François de Valois, Duc D'Alençon, in full Court dress, dated 1561 in gold on the miniature. Probably by Hilliard.

$2\frac{1}{2}$ *in. by* 2. *Gold frame. Christie's, April* 18*th*, 1864. 1*l.* 13*s.*

183. PORTRAIT OF A LADY, in a low black dress, with a muslin cape trimmed with point lace, pearl necklace, &c.

$2\frac{1}{4}$ *in. by* 2. *Gold frame. With monogram at back.*

184. PORTRAIT OF A CLERICAL GENTLEMAN, in an embroidered cloak, with a red ribbon round his neck, inscribed and dated 1675.

$2\frac{1}{2}$ *in. by* 2. *Silver frame.*

185. PORTRAIT OF THE DUKE OF CUMBERLAND, in Court costume.

Enamel—$1\frac{3}{4}$ *in. by* $1\frac{1}{2}$. *Unframed.*

186. PORTRAIT OF THE REV. DR. SAMUEL PARR, of Hatton, Warwickshire, born 1746, died 1825, in his usual black cap and costume.

Ivory—3 *in. by* $2\frac{1}{4}$. *Carved wooden frame.*

187. PORTRAIT OF DR. F. H. W. CORNWALL, Bishop of Bristol in 1797, Hereford 1803, and Worcester 1808 to his death in 1831 ; in canonicals.

Ivory—3 *in. by* $2\frac{1}{4}$. *In a carved wooden frame.*

188. PORTRAIT OF ADMIRAL KEMPENFELDT in 1780, in full naval costume. He was one of the 900 who perished by the sinking of the *Royal George* at Spithead, August 29, 1782.

Ivory—$2\frac{3}{4}$ *in. by* $2\frac{1}{4}$. *Ormolu frame.*

189. PORTRAIT OF MRS. ROBINSON, mistress of George IV., when Prince of Wales, about 1781. She first attracted his notice as *Perdita* in the "Winter's Tale."

Ivory—$1\frac{3}{4}$ *in. by* $1\frac{1}{2}$. *Ormolu frame.*

190. ANOTHER PORTRAIT OF MRS. ROBINSON in a blue sac and powdered hair, dated 1784.

Ivory—$1\frac{3}{4}$ *in. by* $1\frac{1}{2}$. *Ormolu frame.*

191. PORTRAIT OF PEG WOFFINGTON, the celebrated actress, in theatrical costume.

3 *in. by* 2. *Ebony frame*

192. Portrait of Lady Mary Wortley Montagu, in Turkish costume.

Ivory—3¼ *in. by* 2¾. *Old shagreen case, mounted with silver.*

193. Two Young Bacchanals, one with a bunch of grapes, the other with a bottle and glass. Signed, B. Lampi, Roma, 1601.

Ivory—2¼ *in. by* 1¾. *Ormolu frame.*

194. Portrait of a Gentleman, in a dark blue coat and a large white cravat. Inscribed J. Russell, R.A., *pinxit.* (This miniature-painter was contemporary with Cosway and equally esteemed. He died 1806.)

Ivory—3 *in. by* 2¼. *Ebony frame.*

195. Portrait of a Lady, in a low white dress, with pearls and a pink scarf. Signed, J. Spencer, 1749.

Ivory—2½ *in. by* 2. *Shagreen case.*

196. Samson carrying the Gates of Gaza.

Enamel—2½ *in. by* 2. *Ormolu frame. Christie's, June 13th,* 1867. 2*l.* 8*s.*

197. Leda and the Swan.

French enamel on porcelain—2 *in. by* 3. *Unframed.*

198. Portrait of a Lady, apparently French, with powdered hair, in a striped dress and muslin fichu fastened with a ruby brooch.

Ivory—2 *in. by* 1¾. *Ormolu frame.*

199. Portrait of a Lady, with powdered hair and head-dress of feathers, in a low dress.

Ivory—2 *in. by* 1¾. *Ormolu frame.*

200. Portrait of a Gentleman, in a powdered wig, blue coat and white cravat (temp. George III.).

Ivory—1¾ *by* 1¼. *Gold frame, surrounded by an ormolu trefoil border.*

200*. Portrait of a Lady, in a low dress with powdered hair, a companion picture to the preceding, in a similar frame.

1¾ *in. by* 1¼.

201. VENUS AND CUPID, reclining on a sofa, with rich blue draperies, a nude figure looking on.
Fine enamel—2¼ in. by 3. Gilt metal frame.

202. PORTRAIT OF A FRENCH GENTLEMAN, a large flowing wig and armour (*temp.* Louis XIV.).
Ivory—1½ in. by 1¼. Ebony frame.

203. THE ASSUMPTION OF THE VIRGIN, with surrounding cherubs on the reverse side. The figure of a Saint or Martyr, with one hand on a skull alongside a book and crucifix. A very early miniature.
3 in. by 2¼. Silver frame.

204. A PAIR OF JAPANESE MINIATURES, enamelled, each containing two female figures in the costume of the country.
Porcelain—2½ in. by 2. Ebony frame.

205. A PAIR OF JAPANESE PORTRAITS OF LADIES, in full costume, named Zeenut Mahul and Hosainee Begun, with Japanese inscriptions under each. Exquisitely painted.
Ivory—2½ in. by 2. Unframed.

206. AN ALLEGORICAL SUBJECT OF HORSES AND A DRIVER, apparently Phaeton in the chariot of the Sun in the act of letting go the reins.
Grisaille ivory—2½ in. circular. Gold frame.

207. A VERY EARLY MINIATURE OF THE VIRGIN AND CHILD, on the back of which is the monogram A.M. interlaced.
Panel—2 in. by 2¼. Silver frame.

208. PORTRAIT OF WILLIAM, Earl of Devonshire, in a large flowing wig, lace cravat, and light blue scarf, 1637. Painted by JOHN DIXON, pupil of Sir Peter Lely.
2 in. by 1¾.

209. PORTRAIT OF ETIENNE FRANÇOIS, Duc de Choiseul, born 1719, died 1785, in a green coat.
2½ in. by 2. Gold frame.

210. PORTRAIT OF JOHN HAMPDEN, in armour.
Panel—3½ in. by 2¾. Carved and gilt frame.

211. PORTRAIT OF MADAME ROSALBA (CARRIERA) Artist, in a low mauve dress with powdered hair, and pearl necklace. Probably painted by her sister, a distinguished miniature painter.

Ivory—2¼ in. by 2. Gold frame.

212. PORTRAIT OF A YOUNG LADY, in a low pink dress with black lace, and roses in her hair.

Ivory—2¼ in. by 1¾. Mahogany frame.

213. PORTRAIT OF FERDINAND THE FIFTH AND ISABELLA OF CASTILLE in point lace ruffs of the period. Painted in oils.

Panel—2¼ in. by 1¾. Elaborately carved and gilt frames of Spanish workmanship.

214. PORTRAIT OF NELL GWYNNE, in a low white dress, her hair in curls.

Ivory—2 in. by 1¾. Unframed. Phillips', February 16th, 1867. 3l.

215. PORTRAIT OF CATHERINE THE SECOND, Empress of Russia, in a Russian dress, scarlet and pearls.

Ivory—2¾ in. by 2¼. Gold frame. Robinson's, November 9th, 1871. 6l.

216. THE BUILDING OF SOLOMON'S TEMPLE, in which is seen Solomon and numerous figures. Painted by PAUL FERG, and signed.

Silver—2¼ in. by 4. Carved gilt frame.

217. PORTRAIT OF MARIE JOSEPHINE LAGUERRE, a celebrated cantatrice, Paris 1755—83.

Grisaille—3¾ in. by 3. Tortoiseshell frame. Christie's, March 4th, 1880. 5l. 15s. 6d.

218. FULL-LENGTH PORTRAIT OF ELIZABETH, daughter of Edward Strafford Strafford, Duke of Buckingham, wife of Thomas Howard, Duke of Norfolk, mother of the celebrated Henry Howard, Earl of Surrey, in a brocaded dress and jewelled coif. Named and dated 1525, with the initials of the painter L. H. in gold.

7½ in. by 5. Ebony frame.

219. Full-length Portrait of Princess Elizabeth, daughter of James I., when young, in a blue and gold dress, and white tablier, with jewelled head-dress and velvet in the form of a crown.

$5\frac{1}{2}$ *in. by* $2\frac{3}{4}$. *Carved and gilt frame of the period.*

220. A Miniature of the Magdalen, seated with the cross on her knees.

$4\frac{1}{2}$ *in. by* $2\frac{1}{4}$. *Ebony frame.*

221. Portrait of Lady Elizabeth Ferrers, in a low pink dress, with pearls in her hair.

Ivory—$2\frac{1}{2}$ *in. by* 2. *Silver frame. Christie's, April* 26*th*, 1871. 2*l.* 2*s.*

222. Portrait of Thomas Arthur Lally, Baron de Tollendal, governor of the French Indies. Died 1766.

Ivory—2 *in. by* $1\frac{3}{4}$. *Gold frame.*

223. Landscape with a Tower, near which is a woman at a well, and a man in a red jacket on a white horse which is drinking. Apparently by Van Blarenberghe.

Panel—$2\frac{3}{4}$ *in. circular. Gold frame.*

224. Portrait of an English Divine, in clerical robes, about the time of the Commonwealth. By Cooper. With a monogram in gold, apparently S. C.

Vellum—$3\frac{1}{4}$ *in. by* $2\frac{1}{2}$. *Ormolu frame. Christie's, April* 18*th*, 1864. 13*l.*

225. Portrait of a Dutchman, in a clerical habit.

$2\frac{3}{4}$ *in. circular. Gold frame.*

226. Portrait of the Duke de Berri, son of Charles X., in full uniform, with orders. Signed, Augustin and dated 1814.

Glazed enamel—$3\frac{3}{4}$ *in. by* 3. *Gold frame.*

227. Portrait of Napoleon III., in full uniform, with orders. By Conradi.

Ivory—$3\frac{1}{2}$ *in. by* 3. *Ormolu frame. Phillips', February* 7*th*, 1861. 2*l.*

228. Portrait of the Empress Eugénie, in full evening dress, a companion to the previous.

Ivory—3½ *in. by* 3. *Ormolu frame. Phillips', February 7th,* 1861. 4*l.*

229. Portrait of Henry Stuart Darnley, married to Mary, Queen of Scots, in 1565, murdered in 1567.

Ivory—2¾ *in. by* 2¼. *Gilt and velvet frame.*

230. Portrait of Henry, Prince of Wales, eldest son of James I., born 1593, created Prince of Wales in 1603, died November 6th, 1612. With long flowing hair and a lace collar.

Vellum—2½ *in. by* 1¾. *Gold frame.*

231. Portrait of Madame de Genlis, as a muse, in a very low dress, with a pen and book in her hands.

Ivory—3 *in. circular. Gilt frame, mounted on crimson velvet. Christie's, March 1st,* 1864. 5*l.*

232. Portrait of Lady Waldegrave, in a green and gold dress, and a crimson cloak.

2¾ *in. by* 2¼. *Ebony and gold frame.*

233. The Flight into Egypt, exquisitely painted by Frederic Brentel, who died in 1651.

3½ *in. by* 3. *Carved and gilt frame. Christie's, May 10th,* 1869. 3*l.* 13*s.* 6*d.*

234. Portrait of Madame de Rohan, Duchesse de Chevreuse, French Intriguer, born 1600, died 1679. In a blue dress with flowers in her hair. By Du Chatel, pupil of D. Teniers.

Ivory—3½ *in. by* 2¾. *Old silver frame.*

235. A Pair of Miniature Landscapes, with numerous figures, exquisitely painted by Le Bel.

2 *in. by* 1½. *Ormolu frames.*

236. Portrait of a Gentleman, with powdered wig, blue coat, white cravat, and crimson cloak, *temp.* George I.

Ivory—2½ *in. by* 2. *Ormolu frame.*

237. Portrait of a Lady, in a blue dress and white cap, with flowers in her bosom, and a spaniel in her lap. Signed, Hall.

Ivory—2¾ *in. by* 2¼. *Ormolu frame.*

238. Venus clipping the Wings of Cupid.

Enamel—2¾ *in. circular. Gold frame.*

239. A Miniature of an Historical Subject, in which horsemen are crossing a bridge (qy. the Battle of Worcester).

Enamel—3 *in. circular. Gilt metal frame.*

240. A Forest Scene, showing an ancient tree with figures at its base.

Panel—3 *in. circular. Ebony frame.*

241. Le Couronnement de J. P. Rameau, French musician and composer, a bust surrounded by his three children, who are decorating it with roses. By Jean Baptiste Vanloo.

Ivory—3 *in. circular. Gold frame. Phillips', May 7th,* 1861. 11*l.* 11*s.*

242. A Miniature Landscape, with a castle, water, and figures.

1¾ *in. by* 2½. *Gold and ebony frame.*

243. Portrait of a French Gentleman, in a richly brocaded dress and point-lace cravat, *temp.* Louis XV.

Copper—3¼ *in. by* 2½. *Carved and gilt frame.*

244. Portrait of Henry VIII., in a jewelled black cap with white ostrich feathers, and full regal costume.

Ivory—3½ *in. by* 2½. *Red morocco case, glazed.*

245. Portrait of Queen Anna Boleyn, in the conventional cap with pearls, and a crimson velvet dress richly jewelled, and a dark blue cloak.

Ivory—3½ *in. by* 2¼. *Red morocco case, glazed.*

246. Portrait of Thomas Howard, Earl of Surrey, afterwards Duke of Norfolk, in a black cap, and dark blue. cloak trimmed with sable, wearing the collar of S.S.

Ivory—3½ *in. by* 2¼. *Red morocco case, glazed.*

247. Portrait of the Empress of Austria, in a low white satin dress trimmed with lace, a tiara of diamonds in her hair. Signed, M. Conradi, 1854.

Ivory—3½ *in. by* 3. *Phillips', February 7th*, 1861. 4*l.*

248. Portrait of a French Lady as Diana, in a low white dress and leopard skin, fondling a dog. Attributed to Napier.

Ivory—2 *in. by* 3. *Ebony frame. Phillips', February 1st*, 1863. 4*l.* 10*s.*

249. Apollo with his Lyre, standing in front of a temple. Exquisitely painted.

Enamel—3 *in. by* 2½. *Gold frame, mounted on crimson velvet and glazed.*

250. The Companion, Flora and Cupid, the former in pink drapery with roses in her hair, Cupid carrying his sheath. Uniformly framed.

3 *in. by* 2½. *Christie's, July 5th*, 1864. *The pair* 14*l.* 14*s.*

251. Portrait of Madame Victoire, daughter of Louis XV., born 1733, died 1799, in a white satin dress with roses, and blue cloak. By Watteau.

Ivory—2 *in. by* 3. *Ormolu frame. Phillips', February 12th*, 1863. 3*l.* 5*s.*

252. Portrait of Mademoiselle de Guise, represented as Diana, in the usual leopard skin, with bow and arrow. A companion to the preceding.

Ivory—2 *in. by* 3. *Ormolu frame.*

253. Portrait of a Gentleman, apparently time of the Commonwealth, with flowing hair and large white collar, tied with cord and tassels.

Ivory—3½ *in. by* 2½. *Red morocco case, glazed.*

254. PORTRAIT OF A BEAUTIFUL FRENCH LADY, time of Louis XV., with powdered hair, blue head-dress and pale green dress. Signed A. Z. S. E. Paris, 1772.

Ivory—2½ *in. by* 2¼. *Gold frame and velvet.*

255. A FRENCH LADY, in pale blue dress, showing a medallion portrait to a child in white frock (qy. time of Louis XVI.).

Ivory—3¼ *in. by* 2¾. *Ebony frame.*

256. PORTRAIT OF A FRENCH GRISETTE, in a white dress, and blue bodice, with flowers in her hair.

Ivory—3 *in. circular. Square decorative ormolu frame by Gautier.*

257. A SLEEPING BEAUTY IN DISHABILLE, reclining on a pillow. Exquisitely painted, attributed to COSWAY.

Ivory—2¾ *in. by* 3½. *Gilt frame and morocco case.*

258. VUE DE L'EGLISE DE ST. SILVESTRE, située sur le Mont Quirinal à Rome. Peint en miniature par NICOL.

2¾ *in. circular. Square carved and gilt frame.*

259. A MYTHOLOGICAL SUBJECT, representing two Nymphs and a Satyr restrained by Cupid, and many other figures. A water colour drawing.

2¼ *in. by* 3. *Ormolu and ebony frame.*

260. PORTRAIT OF MRS. CROUCH, in powdered hair, and blue dress, a celebrated English vocalist of the early part of present century. Painted by HALL, and signed.

Ivory—2¼ *in. by* 1¾. *Ormolu frame.*

261. PORTRAIT OF A LADY, in a low blue dress, with a profusion of lace and ermine cloak, a rose in her hair.

2¼ *in. circular. Ormolu frame.*

262. PORTRAIT OF MADAME DEFRAY, niece of the Duke of Orleans, dressed as a flower girl.

Ivory—2 *in. by* 2¾. *Carved and gilt frame.*

263. PORTRAIT OF A LADY, in a Spanish dress, with high-point lace ruffle, counting her rosary. In oils.

Panel—4 *in. by* 3¼. *Old carved and gilt frame.*

264. A Pair of Italian Landscapes, apparently Views of Naples, with Vesuvius in the distance. Minutely finished in oils.

Copper—2¼ *in. by* 3½. *Carved and gilt frames.*

265. Portrait of the Duchesse d'Orléans, Mother of Louis Philippe, in a low white dress and yellow shawl.

Ivory—2½ *in. circular. Chased gold octagonal frame. Christie's, July 5th,* 1864. 18*l.*

*** Supposed to be the Duchesse de Berri, daughter of the Regent Philip d'Orléans. Painted by Boucher.

266. Portrait of a French Beauty, in a low green dress, with powdered hair.

2 *in. by* 1½. *Ormolu frame.*

267. Portrait of a Gentleman, apparently the Earl of Rochester, in a long flowing wig, red cloak, and lace cravat. Ascribed to S. Cooper.

3 *in. by* 2½.

268. Portrait of Louis Jacques Marie de Bourbon, Duc de Penthièvre, in ornamental armour with lace cravat. By Largillière.

Ivory—2 *in. by* 1½. *Ormolu frame. Phillips', February* 12*th,* 1863. 5*l.*

269. Portrait of Miss Wells, *temp.* Charles II., in a low blue dress, her hair in long curls. Signed, B. L., *i.e.* Bernard Lens.

Ivory—3¼ *in. by* 2½. *Gold frame. Phillips', November* 21*st,* 1865. 6*l.*

270. Portrait of the Prince de Conti, in a French grey coat, lace cravat, and various orders. By Antoine Vestier.

Ivory—2 *in. by* 1½. *Ormolu frame.*

271. Portrait of Lady Jane Seymour, in a dark red dress, a jewelled angular cap, the coif of the period, jewelled necklace and brooch. A highly finished drawing, attributed to Holbein, and like the engraved picture in Chamberlaine's *Imitations of Original Drawings.*

$7\frac{1}{2}$ *in. by* 6. *Ebony frame.*

*** This has been marked 80*l.*

272. Portrait of Nell Gwynne, in a pale pink dress and blue cloak, playing with a lamb. A drawing.

5 *in. by* 4. *Ebony frame.*

273. Portrait of Anne of Denmark, in a dark grey dress tied with blue ribbons, a black corsage, richly jewelled, and a high lace collar, the name inscribed. A drawing on the back of an ancient MS.

Vellum—$7\frac{1}{2}$ *in. by* $4\frac{3}{4}$. *Ebony and gold frame.*

274. Portrait of Mildred Coke, daughter of Sir Anthony Coke, and second wife (1546) of William Cecil, Lord Burleigh, in a lace dress with blue velvet corsage worked with gold, and a high point lace ruff, the name inscribed. An early drawing.

Vellum—$7\frac{1}{2}$ *in. by* $4\frac{3}{4}$. *Ebony and gold frame. Christie's, March 9th,* 1868. 2*l.* 4*s.*

275. Portrait of Queen Elizabeth, in her youthful days, in a richly jewelled dress.

Ivory—$3\frac{1}{2}$ *in. by* $2\frac{1}{2}$. *Carved and gilt frame within a glazed case.*

276. Portrait of William IV., in full uniform, wearing his various orders. After the original by Morton. Enamel by Henry Bone.

7 *in. by* $5\frac{3}{4}$. *Carved and gilt frame.*

277. A French Interior with Four Figures, the centre being a lady at her toilet, seated in a gold chair, attended by her waiting-maid, a gentleman is presenting her with flowers, a page bringing in her head-dress. Time of Louis XIV., very highly finished.

Vellum—$5\frac{1}{2}$ *in. by* $4\frac{3}{4}$. *Ebony and gilt frame.*

278. A Pair of French Pastoral Scenes, in one of which a gentleman on a white horse is in the centre surrounded by numerous figures, a lady and cavalier, and horses. The other represents a shepherd and shepherdess surrounded by sheep. Highly finished in oils.

Panel—$3\frac{1}{4}$ *in. by* $4\frac{3}{4}$ *Old ormolu frame.*

279. Portrait of Frederick the Great, in military costume. A coloured drawing.

$5\frac{3}{4}$ *in. by* $4\frac{1}{2}$. *Carved and gilt frame. Christie's, April 18th,* 1864. *4l. 15s.*

280. Portrait of James Frederick Edward Stuart, the Old Pretender, in full Court dress, velvet embroidered with gold. A coloured drawing.

$5\frac{3}{4}$ *in. by* $4\frac{1}{2}$. *Carved and gilt frame. Christie's, July 4th,* 1864. *With the following, 10l.*

281. Portrait of Princess Maria Clementina Sobieski, wife of the Old Pretender, in a richly embroidered dress, with lace chemisette and sleeves. A companion drawing to the preceding, in a similar frame.

$5\frac{3}{4}$ *in. by* $4\frac{1}{2}$.

282. Portrait of Catherine Henriette d'Angennes, Comtesse d'Olonne née (1683, morte 1714). Beauté célèbre. A vignette portrait, surrounded by a broad border of flowers.

$5\frac{3}{4}$ *in. by* $4\frac{1}{2}$. *Carved and gilt frame. Christie's, July 5th,* 1864. *5l. 10s.*

283. Henry the Second of France, conferring the Order of Saint Esprit, in a Chapter of the Order, showing seventeen portraits. A highly finished picture, attributed to Janet, of which, I believe, there is an engraving.

Copper– 9 *in. by* 7. *Enamelled frame.*

284. Portrait of Peter the Great, in military costume, showing a battle in the distance. A water-colour drawing, signed apparently M. S.

5¾ *in. by* 4½. *Carved and gilt frame. Christie's, July 4th,* 1864. 3*l.* 15*s.*

285. Portrait of a Youth, in embroidered white satin and lace ruffle, dated 1509, probably Henry VIII. when Prince of Wales.

Enamelled on copper—5 *in. by* 4. *Carved and gilt frame.*

286. An Evening Pastoral Scene, sheep in the foreground, a church in the distance, at Newport, South Wales. In oils. Attributed to Old Crome.

3 *in. by* 4. *Carved and gilt frame.*

287. Portrait apparently of Henry VIII., in his eighteenth year, in a white satin doublet embroidered in red, with lace ruffle. Dated 1509.

Copper—5 *in. by* 4. *Carved and gilt frame.*

288. Portrait of Prince Charles Edward Stuart, son of the Old Pretender, in full uniform with a broad blue sash over his shoulders.

Ivory—3 *in. by* 2¼. *Carved and gilt frame. Christie's, May 6th,* 1880. 11*l.* 11*s.*

289. The Sybilla Cumana and Sybilla Persica, after Domenichino, a pair. Formerly the property of Shelley the poet.

Ivory—3¼ *in. circular. Carved and gilt frames.*

*** Bought from my friend Sidney Whiting, who valued them highly.

290. Portrait of Mrs. Graham, in a white satin dress, lace ruff, hat and ostrich feathers. By Henry Bone, after the original picture by Horace Stone.

Ivory—3½ *in. by* 2¾. *Carved and gilt frame, glazed.*

291. Portrait of Catherine of Braganza, in a brocaded dress, with green scarf, pearls in her hair.

Enamel—3¾ *in. by* 3. *Very elaborately carved frame.*

292. Portrait of Madame de Pompadour, in a blue dress, with flowers in her bosom.

Ivory—2¾ *in. by* 2¼. *Wrought gold frame, glazed. Christie's, May 5th,* 1859. 5*l.* 10*s.*

293. Portrait of Louis de Bourbon, Prince de Condé, in armour, with blue scarf.

Ivory—2 *in. by* 2¾. *Gilt metal frame.*

294. Portrait of the Comte de Castellani, Marshal and Senator. Stated to be by Poirier.

Vellum—2 *in. by* 2½. *Gold frame.*

295. Portrait of Mrs. Manley, temp. Queen Anne, in a very low dress, with a basket of flowers in her hand. Enamel by Nathaniel Hone.

2¾ *in. by* 1¾. *Velvet case.* 7*l.*

296. Portrait of Benjamin D'Israeli, in a dark velvet coat. By J. W. Bailey.

Enamel on copper—2¼ *in. by* 2. *Unframed.* 3*l.* 15*s.*

297. A Farmyard, showing a woman at the barn-door, feeding poultry, with cattle, &c., in the distance. By E. F. Degault.

Vellum—1½ *in. by* 3. *Gold frame and red morocco case. Phillips', February 7th,* 1861. 5*l.*

298. The Sea-coast with Shipping and a Tower, apparently Neapolitan.

1¼ *in. by* 2¼. *Gold and ebony frame.*

299. A Pair of Pastoral Scenes, exquisitely finished. By Blarenberghe.

Each 1 *in. by* 2½. *Gold frames, in a red morocco case. Phillips', February 7th,* 1861. 10*l.* 15*s.*

300. ANOTHER PAIR OF MINIATURE LANDSCAPES, with buildings, apparently Parisian, by BLARENBERGHE.

Each 1 *in. by* 2. *Gold frames.*

301. THE ENTOMBMENT, AFTER VANDYCK, six figures.

Enamel on copper—2¾ *in. by* 2. *Ormolu frame. Christie's, July* 6*th,* 1864. 3*l.* 10*s.*

302. CHRIST IN THE MANGER, surrounded by the Virgin and shepherds.

Copper—3¼ *in. by* 2½. *Unframed.*

303. PORTRAIT OF LADY ELIZABETH BUTLER, afterwards Countess of Chesterfield (temp. Charles II.), with flowing hair, pearl necklace, and a low yellow dress.

2½ *in. by* 2. *Old paste frame. Christie's, April* 18*th,* 1864. 3*l.* 10*s.*

304. PORTRAIT OF CATHERINE DE MEDICI, Queen of Henry II. of France (born 1519, died 1589). In mourning, probably for her husband, who died 1559.

Ivory—2½ *in. by* 2. *Ormolu frame. Christie's, March* 2*nd,* 1869. 5*l.* 15*s.* 6*d.*

305. PORTRAIT OF DAVID GARRICK, in a blue coat, holding up the miniature of a lady.

Enamel—2 *in. by* 1¾. *Gold frame.*

306. PORTRAIT OF JAMES THOMSON, the poet, gaily dressed in a red velvet cap and coat trimmed with fur.

Enamel—2¼ *in. by* 1¾. *Gold frame. Christie's, November* 13*th,* 1866. 12*l.* 10*s.*

307. PORTRAIT OF MADAME DE HAUTERIVE, in a brown velvet dress embroidered with gold, blue sleeves, and a grey cloak. By MIGNARD.

Ivory—3 *in. by* 3½. *Old ormolu frame. Phillips', June* 26*th,* 1868. 8*l.*

308. Portrait of Madame la Duchesse d'Aiguillon, sister of Cardinal Richelieu, in a blue and pink dress, with open bodice, attended by a black page. By Louis de Chatillon.

Vellum—2¾ *in. by* 3½. *Gold frame. Phillips', July 1st*, 1869. 5*l.*

309. Portrait of John Evelyn, the Royalist and author, (born in 1620, died 1706; not 1699, as inscribed on the back). In oils.

Panel—2¼ *in. by* 1¾. *Gold frame. Christie's, May 10th*, 1860. 2*l.*

310. Portrait of Amelia Adelaide of Saxe-Meiningen who married the Duke of Clarence in 1818, and became Queen of Great Britain in 1830. By Joseph Lee.

Enamel—1¾ *in. by* 1½. *Ormolu frame. Christie's, July 9th*, 1860. 14*l.*

311. Portrait of James Thomson, the poet, in his youth, dressed in a blue velvet coat and black cap.

Ivory—1¾ *in. by* 1¼. *Gold frame. Christie's, April 18th*, 1864. 4*l.* 11*s.*

312. Portrait of Elizabeth Ford, of musical celebrity, in a blue and yellow dress.

2 *in. by* 1½. *Ebony frame.*

313. Portrait of Madame la Comtesse d'Artois, painted as Autumn, with wheat and cornflowers in her hand and hair. Enamel by Pierre Pasquier.

2¼ *in. by* 1¾. *Gold frame.*

314. Portrait of Dr. Benjamin Franklin, in a green coat trimmed with fur, white cravat, and white waistcoat. Enamel by De Bria, signed.

2¼ *in. by* 1¾. *Gold frame. Phillips', February 20th*, 1863. 6*l.*

315. Another Portrait of Dr. Benjamin Franklin, exactly like the preceding, but in grisaille. Enamel ascribed to E. A. Thouron.

2¼ *in. by* 1¾. *Ormolu frame. Christie's, March 6th,* 1867. 2*l.* 5*s.*

316. Portrait of Richard Brinsley Sheridan, in a black coat and white cravat, dated 1805. Signed, R. Cosway.

Ivory—2¾ *in. by* 2¼. *Gold frame. Sotheby's, November 8th,* 1867. 12*l.* 12*s.*

317. Portrait of Princess Mary (daughter of Charles I., married to the Prince of Orange) with long flowing hair and pearl necklace in a low dove-coloured dress. By Sir Peter Lely.

2¼ *in. by* 1¾ *Gold frame.*

318. Portrait of a French Lady, with powdered hair and in a light grey dress.

Ivory—1¾ *in. by* 1½. *Chased gold frame, with enamelled border.*

319. Portrait of Louise Marie, daughter of Louis XV. and Marie Leczinski (born 1737, died 1787); her hair tied with blue ribbons, in a white muslin dress, with blue bodice.

Ivory—2 *in. by* 1½. *Gold frame. Phillips', February 7th,* 1861. 7*l.* 7*s.*

320. Portrait of Catherine Hyde, Duchess of Queensberry, in a low pink dress (temp. George I.). Enamel by C. J. Zincke, 1717, signed.

1¾ *in. by* 1½. *Gold frame.*

321. Portrait of a Lady, in the character of a shepherdess, seated, and playing with a lamb.

Porcelain—2½ *in. by* 1½. *Ornamental Wedgwood and cut steel frame.*

322. Portrait of a Lady, in a low white dress, with powdered hair.

Ivory—1½ *in. by* 1¼. *Gold frame.*

323. Portrait of Louis XVIII., surnamed Le Désiré, in a crimson dress, with flowing hair. With the monogram L. L. D., surmounted by a crown in silver on a shagreen back. By Artaud.

Ivory—2¼ *in. by* 1¾. *Gold frame. Phillips', February 1st,* 1866. 5*l.*

324. Miniature of a Lady, in a morning dress, seated with her hand stretched towards her two children. Enamel by Greuze.

1¾ *in. circular. Ormolu frame. Christie's, May 5th,* 1859. 12*l.* 18*s.*

325. Portrait of a Lady, in an open dress, with muslin cap, with a distaff in her hand, and two doves on a table before her.

Ivory—1½ *in. by* 1¼. *Gold frame.*

326. Portrait of George IV. when Prince of Wales, in a light dove-coloured coat, and powdered hair. Enamel by Cosway.

2½ *in. by* 2. *Gold frame. Christie's, July 2nd,* 1868. 17*l.* 6*s.* 6*d.*

327. Portrait of Mrs. Fitzherbert, in a high white dress, and powdered hair, with a row of pearls. By Cosway.

Ivory—2½ *in. by* 2¼. *Gold frame, glazed, in a morocco case. Christie's, June 22nd,* 1868. 12*l.* 15*s.*

328. Full Length Portrait of Mary Queen of Scots, in a black dress richly embroidered with gold, high collar and a pyramidal cap, a gold crucifix in her right hand and a prayer-book in the other. The crown and sceptre on a table by her side.

3 *in. by* 2¼. *Decorative ormolu frame. Robinson's, March 10th,* 1871. *With Marie de Medicis, which is on a subsequent page,* 13*l.*

329 Portrait of a Lady, in a white dress with yellow sash, seated, with her arm round a little child. Apparently by Zincke.

Enamel—2¼ *in. by* 1¾. *Gold frame.*

330. Portrait of Marie Madeleine de la Vergne, Comtesse de la Fayette, a celebrated French authoress (1634—1693). Enamel by Courtois.

2 *in. by* 1½. *Ornamental ormolu frame. Phillips', December 17th*, 1862. 17*l.* 17*s.*

331. Portrait of Madame de la Vallière, with long flowing hair, in a low crimson dress, brocaded with gold, and bordered with purple and velvet, and a pearl necklace.

Ivory—3 *in. by* 2¼. *Rich ormolu frame. Christie's, July 4th*, 1864. 3*l.* 8*s.*

332. Portrait of the beautiful Duchess of Rutland, in a pale blue dress, with ostrich feathers in her hair. By Cosway, after Sir Joshua Reynolds.

Ivory—3½ *in. by* 2¾. *Gold frame. Christie's, May 16th*, 1870. 12*l.* 10*s.*

333. Portrait of Mrs. Robinson, celebrated as *Perdita*, in a low white dress, tied with a bunch of blue ribbons, powdered hair. By Cosway, with a monogram on the back.

Ivory—2½ *in. by* 2. *Gold frame. Christie's, April 26th*, 1871. 9*l.* 16*s.*

334. Portrait of Catherine of Braganza, in a blue dress and red cloak.

Ivory—2½ *in. by* 2. *Ormolu frame.*

335. Portrait of Louis XV., when young, in armour, with a red necktie.

Enamel—1¾ *in. by* 1½. *Gold frame. Phillips', February 7th*, 1859. 3*l.* 10*s.*

336. Portrait of Lord Nelson, in full naval uniform. Mounted as a locket.

Ivory—2 *in. by* 1½. *Gold frame.*

337. Portrait of Louis de Bourbon, Prince de Condé, called Le Grand Condé (born 1621, died 1686), in armour, with lace cravat. Enamel by Petitot.

1¼ *in. by* 1. *Filigree gold frame. Phillips', February 1st,* 1866. 19*l.* 19*s.*

*** J. C. Bordier, a descendant of the celebrated enameller, the master and brother-in-law of Petitot, and who seemed familiar with his enamels, knew this portrait and said it was unique, but did not give me the exact name, and eventually offered me fifty guineas for it, which, being much more than it cost me, I should have accepted, but declined on the principle never to sell any of my miniatures.

338. Portrait of a Gentleman, with powdered hair, in a lavender coat and waistcoat, and white embroidered necktie. By Bernard Lens, signed with his usual monogram.

Ivory—1½ *in. by* 1. *Unframed.*

339. Portrait of a Scottish Nobleman, in Court dress embroidered with thistles in gold and a broad white lace collar (temp. Queen Elizabeth).

2 *in. by* 1½. *Gold frame.*

340. Portrait of a Lady, in a white dress, a marble monument in the background (temp. George III.).

Ivory—2 *in. by* 1½. *Gold frame.*

341. Portrait of Madame la Maréchale de l'Hospital, in a low red dress. Enamel by Petitot.

1 *in. circular. Gold frame. Phillips', June 6th,* 1861. 8*l.* 12*s.*

342. Portrait of Lady Jane Grey, in a richly brocaded pink dress and a jewelled coif. Enamel by Wm. Bone, after the original picture.

1¾ *in. by* 1½. *Beautiful Italian enamelled and gold frame. Foster's, May 14th,* 1862. 8*l.* 5*s.*

343. Full-Length Portrait of Madame la Vallière as the Magdalen looking up to Heaven, in a loose white satin robe and a red satin cloak. Enamel by J. J. Chalon, signed.

3½ *in. by* 2¾. *Decorative ormolu frame. Foster's, April 1st,* 1869. 18*l.* 18*s.*

344. PORTRAIT OF HANNAH MORE, in a black dress and white fichu and cap. By H. EDRIDGE, signed with his initials and dated 1794.

Ivory—2¼ *in. circular. Gold frame.*

345. PORTRAIT OF MRS. COSWAY, when young, in a low white dress, and powdered hair. Apparently by her husband, RICHARD COSWAY.

Ivory—1⅜ *in. by* 1½. *Ormolu frame, with Cupids.*

346. PORTRAIT OF LORD DARNLEY, in a black dress with high ruffle.

Enamel—2½ *in. by* 2. *Gold frame.*

347. PORTRAIT OF RICHARD CROMWELL, in armour, with flowing hair and a large white collar. By S. COOPER.

2¾ *in. by* 2¼. *Gold frame.*

*** Bought at the Strawberry Hill sale, 14th day, lot 11, cost 25 guineas.

348. PORTRAIT OF A LADY with powdered hair, in a low white dress. By COSWAY.

Ivory—2 *in. by* 1¾.

349. PORTRAIT OF MADAME CATALANI, in a low white dress, with a music-book in her hand and a gentleman behind her.

Enamel—2¾ *in. circular. Gold frame. Robinson's, April 28th,* 1871. *3l. 15s.*

350. PORTRAIT OF JOHN CASIMIR, King of Poland from 1648 to 1668, with a large flowing wig and lace cravat. By TERBURG.

Vellum—1½ *in. by* 1¼. *Ormolu frame.*

351. PORTRAIT OF THE BEAUTIFUL DUCHESS OF YORK, in a white dress, and powdered hair. She was the Crown Princess Fredericka Charlotte Ulries, eldest daughter of the King of Prussia, married to Frederick, Duke of of York and Albany, September 29, 1791. By COSWAY.

Ivory—3 *in. by* 2¼. *Gold frame. Christie's, June 15th,* 1868. 12*l. 1s. 6d.*

*** From the collection of the Princess of Homburg.

352. Portrait of the Princesse D'Orsini (the favourite of Philip V. of Spain), in a low yellow dress. Enamel by J. C. Bordier.

2¼ *in. by* 1½. *Enamelled gold frame and case. Christie's, March 22nd,* 1865. 9*l.*

353. Portrait of Madame de Crillon, dressed as Diana.

2½ *in. circular. Ormolu frame.*

354. Portrait of Elizabeth, Countess of Waldegrave, in a low white satin dress, with pink ribbons and a blue cloak. Indistinctly signed.

Fine enamel—2¼ *in. by* 1¾. *Gold frame. Christie's, March 2nd,* 1869. 7*l.*

355. Portrait of Sophia, Duchess of Brunswick, daughter of the Elector Palatine and granddaughter of James I., mother of George I., in a white satin dress embroidered, and a crimson cloak, holding a medallion portrait.

3 *in. by* 2¼. *In a frame mounted for table exhibition.*

356. The Companion Portrait of the Preceding, evidently of the same lady, somewhat older, the dress somewhat differing.

3 *in. by* 2¼. *Mounted like the preceding.*

357. Portrait (Full-Length) of Marie de Medici, wife of Henry IV., King of France, in a yellow dress richly embroidered with gold, wearing the Medici collar, and long white veil. The arms of France worked on the back of chair.

3 *in. by* 2¼. *Decorative ormolu frame. Robinson's, March 10th,* 1871. *With Mary Queen of Scots, at page* 276, 14*l.*

358. Portrait of Adolphus Frederick, Duke of Cambridge, son of George III., in full uniform (born 1774, died 1850). By Cosway (?).

Ivory—3 *in. by* 2½. *Gold frame. Christie's, January 26th,* 1871. 5*l.* 10*s.*

359. Portrait of Peg Woffington, in a white dress, embroidered, and a white cap. Enamel after Hogarth.

2 *in. by* 1¾. *Unframed. Christie's, February* 1*st*, 1866. 9*l.*

360. Another Portrait of Peg Woffington, in a yellow dress, black lace shawl, and straw hat with yellow ribbons.

Enamel—2¼ *in. by* 1¾. *Unframed.*

361. Portrait named "Le Jeune Écolier," in a scarlet coat, with a portfolio under his arm. By Greuze.

Ivory—2 *in. by* 1½. *Unframed. Phillips', February* 1*st*, 1866. 7*l.* 10*s.*

362. Portrait of Madame de Maintenon, in a white dress, with a bunch of roses in her bosom, nursing a French poodle, with a collar of roses. Signed, Le Tellier, 1774.

Ivory—2½ *in. circular. Ormolu frame. Phillips', July* 1*st*, 1869. 6*l.*

363. Portrait of Madame Marigny, in a blue dress, seated in an arbour, and nursing a dog.

Ivory—2¾ *in. circular. Gold frame. Robinson's, March* 10*th*, 1871. 9*l.* 9*s.*

364. Portrait of a Gentleman, with dark flowing hair, black coat, and broad white collar (temp. the Commonwealth). In oils.

Metal—2½ *in. by* 2.

365. Portrait of John Churchill, Duke of Marlborough, with flowing hair, and broad white collar, wearing a blue ribbon.

Enamel—1½ *in. by* 1¼. *Gold frame.*

366. Portrait of the Countess Cowper, in a white dress, and long veil, a lock of her hair mounted with pearls on the back. By Cosway.

Ivory—2¾ *in. by* 2¼. *Gold frame. Christie's, April* 26*th*, 1871. 9*l.* 15*s.*

367. Portrait of Mrs. Siddons, in a white dress, and white turban. Enamel by Cosway.

3 *in. by* 2¼. *Unframed.*

368. Portrait of John Gay, the poet, in a bright blue dress and powdered wig. Enamel by Zincke.

1¾ *in. by* 1½. *Unframed. Phillips', June 26th,* 1868. 5*l.* 15*s.* 6*d.*

369. Portrait of a Lady, with flowing hair, in a low dress trimmed with point lace. In oils.

Panel—2¼ *in. by* 1¾. *Gilt frame.*

370. The Magdalen seated in a Landscape, an open book on her knees. In oils, by Giacomo Tumicelli, Padua, 1823 (where he died in 1824).

3½ *in. circular. Chased gold frame. Christie's, June 13th,* 1867. 6*l.*

371. Portrait of La Belle Chalonnaise, in a low blue bodice with white sleeves, her hair tied with a blue ribbon. By Michellet.

Ivory—3¼ *in. circular. Unframed. Christie's, May 10th,* 1860. 2*l.* 10*s.*

372. Portrait of a Lady, in a high lace cap with lavender ribbons, an open dress. Signed, J. Lambert.

Ivory—2 *in. by* 1½. *Shagreen case.*

373. Portrait of Mrs. George Morland (the painter's wife), in an open dress and a high white bonnet. Her hair on the back of the miniature mounted with pearls.

2¼ *in. by* 1¾. *Gold frame. Christie's, May 16th,* 1870. 2*l.* 15*s.*

374. Portrait of Madame —— (name indistinct), in a dark red dress, with powdered hair, playing the guitar.

2 *in. circular. Gold frame, mounted in crimson velvet.*

375. Portrait of Madame de Gualt (signed, as regards her name). In grisaille.

Ivory—1½ *in. by* 1¼. *Gold frame.*

376. Portrait of a Lady Artist, in a brown dress with white muslin fichu, holding a palette in one hand, a male bust by her side.

Ivory—2½ *in. circular. Gold frame. Christie's, April 18th*, 1864. 2*l.* 2*s.*

377. A Miniature Portrait apparently of George III. and his wife Queen Charlotte, when young.

Enamel—1¼ *in. by* 1. *Mounted as a gold locket. Phillips', June 25th*, 1868. 7*l.* 7*s.*

378. Portrait of Caroline Murat, Queen of Naples, surrounded by four children. Ascribed to Carteret.

Enamel—2¼ *in. by* 3. *Ormolu frame. Phillips', February 7th*, 1861. 8*l.* 5*s.*

379. Portrait of Maria Leczinski, daughter of Stanislaus, King of Poland, married to Louis XV. in 1725, in a low white satin dress, with embroidered stomacher, and a blue cloak embroidered with fleur-de-lys. Inscribed and dated 1733 in gold letters.

Ivory—3 *in. by* 2¼. *Ormolu frame.*

380. Portrait of Michel Baron, célèbre comédien du Roi (Louis XV.) mort en 1729. By Largillière.

2¼ *in. by* 2. *Carved and gilt frame. Phillips', February 1st*, 1862. 10*l.* 10*s.*

381. A Pair of Portraits, both apparently of the same Lady at different periods; one in white satin and blue cloak, the other in a white lace dress with diamond ornaments, and a red cloak.

Ivory—2¾ *in. by* 2. *Carved and gilt frames.*

382. A Roman Battle-piece with numerous figures; buildings in the distance.

Vellum—2¾ *in. by* 3. *Ormolu and ebony frame.*

383. A Sporting-piece, in which a horse is attended by a groom, while the rider dismounted is offering birds to a gentleman, all in full costume.

Vellum—2½ *in. circular. Ornamental ormolu frame.*

384. Capo di Monte. A pair of old plaques finely executed, containing 22 minute cameo portraits of the emperors, all inscribed with names on scrolls.

$5\frac{1}{2}$ *in. by* 4.

385. Portrait of John Pawlett, Marquis of Winchester, Earl of Wiltshire, and Lord of Basing.

Ivory—3 *in. by* 2. *Ebony frame.*

386. Portrait of John Law, the famous financial projector, in a red coat and blue velvet waistcoat embroidered with gold.

Ivory—3 *in. by* 2. *Old French paste frame set in silver. Phillips', June 10th*, 1865. 7*l.*

387. A Set of Four Miniatures of sporting and racing subjects.

$1\frac{1}{2}$ *in. circular. Decorative ormolu frames.*

388. Portrait of a Nobleman of the time of Queen Elizabeth, probably David Rizzio, in a cuirass, with satin sleeves and lace ruff, holding a miniature of Mary Queen of Scots in his right hand.

Copper—$4\frac{1}{2}$ *in. by* 3. *Carved and gilt frame.*

389. Portrait of a Lady, in the fancy dress of a shepherdess, blue with laced bodice, a crook in her right hand.

Ivory—$2\frac{1}{4}$ *in. by* 3. *Ormolu frame.*

390. Portrait of a Lady, in a low red dress, white cap, and blue ribbons, nursing a lapdog.

Ivory—2 *in. by* $1\frac{1}{2}$. *Ormolu frame.*

391. Portrait of Louis XIII., in complete armour, with blue cloak embroidered with fleur-de-lys, and lined with ermine, surmounted by the Royal crown monogram.

Ivory—3 *in. by* $2\frac{1}{4}$. *Ornamental ormolu frame.*

392. Portrait of Marie de Medicis, Queen of France.

3 *in. by* $2\frac{1}{4}$. *A companion picture to the preceding in a similar frame. Christie's, March 14th*, 1871. 6*l.* 15*s.*

393. PORTRAIT OF ANNE OF AUSTRIA, in a low black dress, with point lace trimmings.

Copper—3 *in. by* 2½. *Ebony and ornamental ormolu frame.*

394. PORTRAIT OF THE CELEBRATED BEAUTY, JULIE D'ANGENNES, who married the Duke de Montausier in 1645, in a lavender dress, with an open book in her hand, on which is written "Honi soit qui mal y pense."

Ivory—1¾ *in. by* 1½. *Ornamental ormolu frame. Robinson's, April 28th,* 1871. 3*l.* 3*s.*

395. PORTRAIT OF A LADY, in a low muslin dress, with a rose in her hair.

Ivory—2¼ *in. circular. Ormolu frame.*

396. PORTRAIT C MADAME MARIGNY, in a red dress, with white lace stomacher and cap, nursing a dog.

Ivory—2¼ *in by* 1¾. *Richly ornamented ormolu frame. Robinson's, March* 10*th*, 1871. 5*l.* 10*s.*

397. PORTRAIT OF A FRENCH LADY, in a very low dress, with a bunch of roses in her bosom and another in her hair. Dated 1614, and apparently signed BOUCHER.

Ivory—1½ *in. by* 1¼. *Ormolu frame, with Cupids. Christie's, May* 17*th*, 1859. 15*l.* 15*s.*

398. PORTRAIT OF A LADY, in a lavender dress, and powdered hair, with two children on her knees.

Ivory—2½ *in. circular. Ormolu frame.*

399. PORTRAIT OF MADAME DE POMPADOUR, in a low dress with pink ribbons, and white muslin hood, tied with pink ribbons.

Sèvres—3½ *in. by* 2¾. *Ormolu frame.*

400. PORTRAIT OF MADAME DE PARABÈRE, in a low white satin dress, with a large bouquet of roses.

Sèvres—3½ *in. by* 2¾. *Ormolu frame, uniform with the preceding.*

401. PORTRAIT OF MADAME DE MAINTENON, in a low dress, richly brocaded, and a long white muslin veil.

Sèvres—3½ *in. by* 2¾. *Ormolu frame, uniform with the preceding.*

402. Portrait of Mademoiselle Watthier, a celebrated cantatrice, in a low white dress, with blue ribbons and roses. Attributed to Scotti.

Ivory—2½ *in. by* 2. *Ormolu frame. Phillips', February* 16*th*, 1866. 2*l.* 2*s.*

403. Portrait of Princess Clementine Sobieski, wife of the Pretender, in a low blue velvet dress, with ermine cloak. Surmounted by an eagle.

Ivory—3 *in. by* 2¼. *Ormolu frame.*

404. Portrait of Anne Boleyne, in a red brocaded dress, with a large point lace ruff and jewelled coif. Inscribed, "Gratia Dei, sum quod sum." A contemporary miniature.

3¼ *in. by* 3. *Ormolu frame. Christie's, May* 5*th*, 1859. 4*l.* 8*s.*

405. A Young Man, carrying a broom, while a young lady holds back a large dog.

Enamel—1½ *in. circular. Old ormolu frame.*

406. Portrait of a Lady, in a very low blue dress with red border, and red turban.

Ivory—2½ *in. circular. Ormolu frame.*

407. Portraits of Two Young Ladies, one playing on a guitar, the other holding up music.

Ivory—2¼ *in. by* 3¼. *Ormolu frame.*

408. Portrait of Madame de Pompadour, in a brocaded dress, lace hood, red ribbon, carrying a white muff.

Ivory—3 *in. by* 2¼. *Fine ormolu frame.*

409. Portrait of Madame la Comtesse du Barry, mistress of Louis XV., in a white dress embroidered with blue, and a red cloak.

Ivory—3 *in. by* 2¼. *Fine ormolu frame, a companion to the preceding. Christie's, May* 17*th*, 1869. 4*l.* 15*s.*

410. PORTRAIT OF A FRENCH LADY, in a low white dress, with a pale violet cloak, seated, in pensive attitude, leaning on her left hand, with a garland of flowers in her right. By P. PASQUIER.

Ivory—2½ *in. circular. Oval ormolu frame.* 5*l.* 5*s.*

411. PORTRAIT OF ANNE OF AUSTRIA, wife of Louis XIII., in a low white dress, with lace and pink ribbons, and blue cloak. Surmounted by the Royal Crown and a monogram of L.L.

Ivory—3 *in. by* 2½. *Oval ormolu frame.*

412. PORTRAIT OF MADEMOISELLE ANNE MARIE LOUISE D'ORLEANS, Duchesse de Montpensier, born 1627, died 1692. The Royal Crown and a monogram of L.L. above. In oils.

3½ *in. by* 2¾. *Ormolu frame.*

413. PORTRAIT OF MARIE LECZINSKI, daughter of Stanislaus, King of Poland, married to Louis XV. in 1725, in a low white dress with gold stomacher, and cloak lined with ermine.

Ivory—2 *in. by* 2¾. *Elegant ormolu frame.*

414. PORTRAIT OF THE DUCHESSE DE VILLARS, AS DIANA, dressed with a bow in her right hand, and a greyhound under her left. By NATTIER.

Ivory—3 *in. by* 2½. *Ormolu frame. Phillips', December 17th,* 1862. 15*l.*

415. PORTRAIT OF BIANCA CAPELLA, wife of Cosmo de' Medici, in a low dress trimmed with lace. Attributed to LEONARDO DA VINCI.

1¾ *in. by* 1½. *Ancient curiously gilt and ebony frame.*

416. PORTRAIT OF A GIRL, in a loose white scarf. Attributed to GREUZE.

Ivory—3 *in. by* 2½. *Ormolu and ebony frame. Christie's, March 2nd,* 1869. 5*l.* 5*s.*

417. Portrait of an Eastern Chief, in an ermine cloak.

Ivory—3 in. by 2½. Ancient silver frame.

418. Portrait of a French Lady, n a low white dress, and blue cloak. By Boucher, signed and dated 1761.

Ivory—2 in. by 2½. Ormolu frame.

419. Portrait of a Lady, in a low blue dress.

Enamel—3¼ in. by 2½. Carved and gilt frame.

420. Portrait of Charles de Neuville Seigneur de Villeroi, French provost of Paris and governor of Pontoise. Inscribed aetat 45, and dated 1615. By F. Porbus le Jeune. With a long inscription on the back.

Copper—3¾ in. by 3¼. Gilt metal frame.

421. Portrait of George, Duke of Brunswick, afterwards King of England, as George I., in armour, with red cloak lined with ermine, powdered wig. By Rogers.

Ivory—3¼ in. by 2½. Elaborately carved frame.

422. Portrait of Marie Clementine Sobieski, daughter of the King of Poland, married to James III., the Pretender, in 1719, in a low yellow dress and blue cloak.

3 *in. by* 2¼. *Curious carved and gilt frame.*

423. Portrait of Baron Dorn, in an embroidered crimson velvet coat with fur collar, on which is a German order; a broad blue sash hangs in front.

Ivory—2½ in. circular. Ormolu frame.

424. Portrait of Charles, Duc de Berry, grandson of Louis XIV., in ornamental armour, with a blue sash and white lace cravat. Painted by Augustin.

Ivory—2 in. by 1¾. *Ormolu frame. Phillips', February 7th,* 1861. 4*l.* 14*s.* 6*d.*

425. PORTRAIT OF MRS. JANE LANE, who assisted in the escape of Charles II., in a blue dress, with black hood lined with pink.

2½ in. by 2. Square ormolu frame, glazed with crystal.

426. PORTRAIT OF ROBERT DUDLEY, Earl of Leicester, in armour as a Knight Templar, holding a staff in his left hand. Surmounted by a coronet, with a long inscription on the back, dated 1571.

Copper—3 in. by 2¼. Curious contemporary ormolu frame. Christie's, February 17th, 1869. 4l. 2s. 6d.

427. PORTRAIT OF A LADY, with profuse curls, in white satin and gold trimmings, and red sleeves, wearing a coronet, holding an open music-book in her left hand and a musical instrument in her right. On the back is an elaborate monogram surmounted by a crown.

Vellum—3 in. by 2. Ancient ivory and tortoise-shell frame, with rubies in the four corners.

428. PORTRAIT OF A MATRONLY LADY, in a pale blue dress, with a large lace collar and stomacher, and violet cloak trimmed with ermine, seated in an armchair with a crown set with pearls by her side. Probably Marie Amelie de Bourbon. On the back is a monogram, apparently M.A., surmounted by a crown.

Ivory—3¼ in. by 3. Ormolu frame.

429. PORTRAIT OF A LADY, with powdered hair, in a low white dress, with a blue fichu.

Ivory—2½ in. circular. Ormolu frame.

430. PORTRAIT OF A LADY, in a low blue velvet dress, with a very quaint coiffure, holding a mask in her hand, seated on a crimson velvet couch.

Ivory—2½ in. by 3¼. Ormolu frame.

431. PORTRAIT OF A LADY, in a low white dress, and ribbons in her hair. Surmounted by doves cooing. Signed, HALL.

Ivory—2 in. by 1½. Ormolu frame.

432. PORTRAIT OF A GENTLEMAN, in a blue velvet dress, with pink silk linings over a cuirass.

Ivory—2 in. circular. Ormolu frame.

433. PORTRAIT OF CHARLES II., King of Great Britain, in his coronation robes, the crown by his side. In oils.

$2\frac{3}{4}$ *in. by* $2\frac{1}{4}$. *In a contemporary ormolu frame.*

434. PORTRAIT OF A LADY, in the fancy dress of a shepherdess, with crook in her right hand. Signed, HALL.

Ivory—$2\frac{1}{2}$ *in. circular. Ormolu and ebony frame.*

435. PORTRAIT OF LOUIS JOSEPH PRINCE DE CONDÉ, DUC DE BOURBON (born 1736, died 1818), in armour, and red cloak.

Ivory—$2\frac{1}{4}$ *in. circular. Ormolu frame.*

436. PORTRAIT OF GREUZE'S NIECE, her hair bound with a green ribbon, in a loose white dress. Signed, GREUZE.

Ivory—$1\frac{1}{2}$ *in. by* $1\frac{1}{4}$. *Ormolu frame. Christie's, April 6th,* 1852. 4*l.* 4*s.*

437. PORTRAIT OF THE CHEVALIER D'EON, in a blue coat, Court dress, born 1728, died 1810. Said to be by SCOTTI.

Ivory—$2\frac{1}{2}$ *in. by* 2. *Ormolu frame.*

438. PORTRAIT OF CATHERINE OF ARAGON, in a black hood and dress, cut square at the throat, corded with red. Signed, H. H. (*i.e.* HOLBEIN). In oils.

$3\frac{1}{4}$ *in. by* $2\frac{3}{4}$. *Gold frame.*

439. PORTRAIT OF FRANCOIS DUC DE COIGNY, Maréchal de France, né en 1670, mort en 1759, in armour.

*Ivory—*2 *in. by* $1\frac{1}{2}$. *Ormolu frame.*

440. PORTRAIT OF HENRY, eldest son of Charles Brandon, Duke of Suffolk, in a black cape and cap, with ostrich feather. After HOLBEIN.

2 *in. circular. Ebony frame.*

441. A Pair of Richly Finished Miniatures, representing the Chatéau de Mendon, and the port of Madeira. By P. Lesage.

Vellum—2 *in. by* 3. *Square ormolu frame. Phillips', June 6th,* 1861. 4*l.* 15*s.*

442. Four Cavaliers, two of them on horseback taking refreshments at the door of an inn. Signed, Milano. In oils.

3 *in. circular. Ormolu frame.*

443. A Cottage Interior, in which a mother is attending her three children. Signed, Boucher, 1725.

2½ *in. by* 3. *Gold and ebony frame.*

444. A Lady, in pensive attitude leaning on the top of an anchor, and looking earnestly at something in the distance. Surmounted by a pair of doves.

Enamel—2¼ *in. by* 1¾. *Ormolu frame.*

445. A Sportsman, in gay costume, reclining on a bank, with game by his side, and his horse tended by a groom.

2¾ *in. circular. Ormolu frame.*

446. A Pair of Military Subjects. By Blarenberghe.

1½ *in. circular. Ormolu frame. Phillips', May 1st,* 1867. 10*l.* 10*s.*

*** For some account of this rare artist see my "Picture Catalogue," page 19.

447. The Worship of Eros, two young females presenting roses and a dove to a nude figure of Cupid on a decorated pedestal. Signed, Charlier, 1774.

Ivory—2½ *in. circular. Ormolu frame.*

448. A Dutch Interior, with six figures regaling.

Enamel—2 *in. circular. Ormolu frame.*

449. Portrait of Mary Queen of Scots, in a black dress with gold chains, white muslin ruff and hood, with a red crown.

Enamel—3½ *in. by* 2¾ *Gold metal frame.*

450. Portrait of an Officer, in a richly embroidered uniform with silver, wearing orders. Enamel by A. Carpiret, signed.

$1\frac{3}{4}$ *in. by* $1\frac{1}{4}$. *Ormolu frame.*

451. Portrait of Marguerite Queen of Spain, wife of Philip III., in a white satin dress, richly decorated with a treble ruff of point lace. Attributed to Janet. In oils.

$2\frac{3}{4}$ *in. by* $2\frac{1}{4}$. *Ormolu and ebony frame. Phillips', February 16th,* 1866. 12*l.*

452. Portrait of Lady Innes, in a low white muslin dress, with white ribbon in her hair. By Cosway. With plaited hair on the back.

Ivory—$2\frac{1}{2}$ *in. by* $2\frac{1}{4}$. *Gold frame. in a red morocco case. Christie's, November 30th,* 1866. 13*l.* 5*s.*

453. Portrait of Lady Diana Vere, Duchess of St. Alban's, in a low blue dress. Signed P.L. in a monogram, and attributed to Sir Peter Lely.

*Ivory—*3 *in. by* $2\frac{1}{2}$. *Unframed, but glazed. Christie's, March 20th,* 1867. 3*l.* 15*s.*

454. Portrait of Louis Philippe, King of France, in a black coat, white necktie, and frilled shirt. Signed, Duchesne de Gisors, pt.

Enamel—$2\frac{1}{2}$ *in. by* 2. *Morocco case. Christie's, March 11th,* 1867. 5*l.* 15*s.* 6*d.*

455. Portrait of Ninon de l'Enclos, in a blue dress, with a pearl necklace and long flowing hair, surmounted by a bunch of roses. By Zincke.

Ivory—$2\frac{1}{2}$ *in. by* 2. *Gold frame. Foster's, April 12th,* 1869. 13*l.* 13*s.*

*** A portrait extremely like the above is at Hampton Court, painted by Sir Peter Lely, and named Margaret Lemon, Vandyck's mistress.

456. Portrait of Louis XVI. and Family (*i.e.* Marie Antoinette and her two children) in Court costume By Greuze.

Ivory—2½ *in. circular. Gold frame. Foster's, April 1st,* 1869. 13*l.* 5*s.*

457. Portrait of Marie Antoinette, wife of Louis XVI., with coronet and veil. Signed Hypolite, and dated 1789.

Ivory—2½ *in. by* 2. *Gold frame, surrounded with a crimson velvet border. Phillips', June 1st,* 1864. 11*l.*

458. Portrait of Anne of Cleves, fourth wife of Henry VIII., in a dress richly embroidered with gold, and a jewelled coif.

Vellum—2½ *in. circular. Red morocco case.*

*** From the collection of Jeremiah Harman, who married my cousin, Miss Bohn, of Groningen. Her sister sojourned with us for a few weeks yearly in our London establishment.

459. Portrait of a Gentleman, with flowing hair and white lace cravat. Apparently Flemish.

Copper—2 *in. by* 1½. *Ebony frame.*

460. Portrait of a Dutch Gentleman, in a black coat and broad white collar. Inscribed "Aetatis suæ 35, A.D. 1606."

Copper—2¼ *in. by* 1¾. *Highly decorated silver frame.*

461. Portrait of Guiseppe Colpani, Italian litterateur, born 1738, died 1822, in a crimson coat and powdered wig, with a pen in his hand.

Enamel—2 *in. by* 1½. *Gold frame.*

462. Portrait of a Lady, in a low black dress, with white sleeves, blue ribbon, and roses in her hair. Mounted in the lid of a tortoise-shell box.

Ivory—2¼ *in. circular. Gold frame.*

463. Portrait of a Lady, in a low lavender dress, with powdered hair. Attributed to Cosway.

Enamel—2 *in. by* 1¾. *Ormolu and ebony frame.*

464. Portrait of a Young Lady, in a loose white dress and blue scarf, with a full head of hair.

Enamel—1½ *in. by* 1½. *Octagonal gold frame.*

465. Portrait of a Senator, in a Court dress, with a large lace collar (temp. James II.). Signed, J. H., in gold (*i.e.* J. Hoskins).

2¼ *in. by* 1¾. *Ormolu and ebony frame.*

466. Portrait of a Lady, in a low blue dress, trimmed with ermine, a rose in her bosom.

Enamel—2 *in. by* 1½. *Ebony frame.*

467. A Pair of Miniature Full-Length Portraits of Darnley and Mary Queen of Scots, both in Court costume.

2 *in. by* 1¼. *Filigree silver frames, each surmounted by a crown, and inclosed in a morocco case. Christie's, April* 18*th*, 1864. 5*l.*

468. Portrait of Mrs. Hartley, the actress, in a low white dress, pink scarf, and hair falling over her shoulder. After Sir Joshua Reynolds.

Ivory—3¾ *in. by* 2¾. *Ormolu frame, glazed. In a maroon morocco case. Christie's, April* 6*th*, 1872. 5*l.* 15*s.* 6*d.*

469. Portrait of the Duke de la Rochefoucauld, born 1613, died 1680, author of the *Maxims*, in a black velvet cloak, velvet cap with white ostrich feather.

Vellum—2¼ *in. by* 1¾. *Carved and gilt frame, glazed. Christie's, May* 10*th*, 1860. 1*l.* 11*s.* 6*d.*

470. Portrait of the Right Honourable George Canning, Prime Minister of England, born 1771, died 1827, in a black coat, with white cravat. Enamel by Wm. Essex, after Sir Thomas Lawrence. Signed, and dated 1828, in which year it was exhibited at the Royal Academy.

2 *in. by* 1½. *Gold frame and red morocco case.*

471. PORTRAIT OF A YOUNG LADY, in a low grey dress, her bodice laced with blue, flowers in her hair.

Ivory—1¾ in. circular. Gold frame, forming the top of a tortoise-shell snuff-box.

472. PORTRAIT OF AN ELDERLY LADY, in a blue dress and white cap. Inscribed on the back of the miniature, apparently as Augusta, Countess of Sicily.

Ivory—1½ in. by 1. Filigree silver frame and morocco case.

473. PORTRAIT OF MADAME DESCHAPPELLES, in an elegant costume, seated in a garden, with her son on her knee, as Cupid. By NATTIER.

Ivory—2 in. by 2¾. Square ebony frame. Phillips', February 12th, 1863. 4l. 15s.

474. A COTTAGE EXTERIOR, in which is seen a woman showing an infant to a man seated at a table with four other figures, and sheep.

Enamel—2 in. by 2½. Gold frame.

475. PORTRAIT OF CATHERINE M—— (name indistinct), a literary lady, in a black dress and white cap, with flowers in her hair. Signed J.C. in a monogram.

Ivory—3 in. by 2¼. Ornamental ebony frame.

476. A BACCHANTE, with a bunch of grapes in her right hand. By ROSALBA CARRIERA.

Ivory—2½ in. circular. Gold frame.

477. PORTRAIT OF PHILIP V., King of Spain, in black robes and white collar, with an open book in his right hand.

Copper—2¾ in. by 2¼. Unframed.

478. PORTRAIT OF NINON DE L'ENCLOS, in a low yellow dress, with a blue and red scarf, pearls in her hair.

Ivory—1¾ in. by 1¼. Floreated carved and gilt frame.

479. PORTRAIT OF A LADY, in a low lavender dress, white ostrich feathers in her hair, and a miniature portrait in her bosom. After Sir JOSHUA REYNOLDS.

Ivory—2 in. by 1¾. Gold frame and morocco case.

480. Portrait of a Young Lady, in a low white dress, and blue ribbons, flowers in her hair.

Ivory—2¼ in. by 1¾. Gold frame.

481. The Blind Fiddler, after Sir David Wilkie, highly finished in opaque colours.

Cardboard—3¼ in. by 4½. Glazed over a frame.

482. Companion Picture — Interior of an Inn, with numerous figures regaling, after the picture by Teniers, known as "The Smokers," in the possession of Lord Kinnaird. Highly finished in opaque colours.

Cardboard—3¼ in. by 4½. Glazed over a frame. This and the preceding, Phillips', February 7th, 1861. 9l.

483. Venus Reclining with Amorini, one showing her a glass. Signed, Joseph Hegner Winterthur.

Enamel—1¾ in. by 2½. Morocco case.

484. An Italian Landscape, with a gentleman on horseback, from whom a mendicant priest is begging, with other figures. Signed, J. B., 1745.

Enamel—2¼ in. by 3. Gold frame.

485. Portrait of Madame Duchange, in a low white dress, straw hat, and ostrich feathers.

Ivory—2¾ in. circular. Ormolu frame, and morocco case. Christie's, March 20th, 1865. 4l. 5s.

486. Portrait of the Duchesse de Châteaurouge, in a Polish dress. By Grimoux, a Swiss painter, 1680 to 1740.

Ivory—3 in. by 2½. Wrought gold frame mounted in silver, in a red morocco case. Christie's, March 20th, 1865. 8l.

487. Portrait of a Lady, after Sir Thomas Lawrence, in a very high white dress and white veil, fastened by a ruby, her hair bound with red velvet, dated March, 1808. Enamel by H. Bone.

2¾ in. by 2¼. Unframed.

488. PORTRAIT OF THE PRINCESSE DE LAMBALLE, in a white satin dress, with muslin chemisette.

Ivory—1¾ *in. by* 1½. *Gold frame mounted in silver. Christie's, April* 18*th*, 1864. 5*l.*

489. PORTRAIT OF MADAME DE POMPADOUR, in a brown dress with blue trimmings, and a blue and white hood, in a garden, playing on a guitar. By J. M. NATTIER.

Ivory—2¼ *in. by* 3. *Unframed, but glazed. Christie's, June* 15*th*, 1860, 14*l.* 14*s.*

490. PORTRAIT OF A MOTHER AND CHILD, the former with music in her right hand, inscribed, "Varieté," the child holding a basket of roses. By L. L. BOILLY, 1797.

Ivory—2½ *in. circular. Gold frame.*

491. A PAIR OF SCRIPTURAL SUBJECTS, one "Ecce Homo," *i.e.* our Saviour, crowned with thorns, and covered by a scarlet mantle, the other "Mater Dolorosa," with a sword in her bosom, an attendant supporting her. Apparently missal paintings, richly mounted on boule, with silver ornaments, in folding frames, in the form of a book.

Vellum. Christie's, March 12*th*, 1860. 4*l.*

492. ANDROMEDA CHAINED TO A ROCK.

Ivory—4½ *in. circular. Morocco case. Christie's, March* 22*nd*, 1865. 4*l.*

493. A MYTHOLOGICAL SUBJECT, representing Minerva, Venus, and Mars.

Enamel—4½ *in. circular. Unframed. Phillips', February* 7*th*, 1861. 5*l.* 17*s.* 6*d.*

494. A MYTHOLOGICAL FIGURE OF A NYMPH, slightly draped, probably Terpsichore.

Ivory—2¾ *in. by* 2¼. *Ormolu frame.*

495. PORTRAIT OF LORD BYRON'S MAID OF ATHENS. By BATE.

Ivory—2¼ *in. circular. Carved and gilt frame.*

496. Two Daughters of the King of Prussia, in white muslin dresses, with blue sashes, and blue ribbons in their hair. Signed, Hall.

Ivory—3 *in. by* 2½. *Gold frame, and green morocco case. Christie's, March 20th,* 1865. 3*l.* 15*s.*

497. A Knight Leading a Lady to an Altar on which incense is burning.

Enamel. Ormolu frame.

498. Portrait of a Foreign Prince, in blue velvet coat, embroidered with gold, yellow waistcoat, and white lace cravat.

Enamel—2½ *in. circular. Gold frame, and morocco case.*

499. Diana and Nymphs Bathing, surprised by Actæon. Signed, Rocher, 1772.

Enamel—4 *in. by* 3¼. *Maroon morocco case.*

500. Cupids Leading the Infant Bacchus. Crisaille Enamel by De Mailly.

1¾ *in. by* 2½. *Gold frame, and morocco case. Phillips', February 7th,* 1861. 9*l.*

See Blake, William, *in* "Picture Catalogue," page 18.

501. Portrait of Mrs. Maria Durey Robinson, an actress and poetess, called the English Sappho, born 1758, died 1800, in a white dress, with a large black hat, surmounted by ostrich feathers. By Cosway.

Ivory—2¼ *in. by* 2. *Ormolu frame.*

502. Portrait of Maria Theresa, in a low grey dress, with crimson scarf. The figure is raised in the manner of Capo di Monte.

A fine example of Dresden Porcelain—3½ *in. by* 2¾. *Unframed*

503 Portrait of a French Lady, in a low white dress, blue sash, white felt hat, and ostrich feathers. By Bordier.

Ivory—2½ *in. by* 1¾. *Ormolu frame.*

504. Portrait of Master Beckford in His Youth, a sketch with the head finished. By Richard Cosway, R.A.

6 *in. by* 5. *Ormolu and ebony frame.*

505. Titian's Picture of Human Love, a full-length nude female, with crimson drapery over her left arm, in which she holds an incense burner. Cupid is on her right side.

Ivory—5 *in. by* 3¼. *Glazed, in a morocco case. Christie's, April 26th,* 1871. 5*l.* 17*s.* 6*d.*

506. A Pair of Very Early Sacred Figures, of the Byzantine or Greek Church, one representing the Almighty, the other the Virgin and Child. Apparently of the fifteenth century.

Metal—2½ *in. by* 2. *Ancient oak case, clasped.*

507. A Mythological Subject, apparently Venus, reclining in a garden, with Cupid between her knees, while Hebe is pouring wine into a goblet, followed by the infant Bacchus with a basket of grapes, and Anteros.

Ivory—3½ *in. square. Maroon morocco case.*

508. A Very Early Byzantine Representation of a male and female Saint. In gold.

Glass—1¾ *in. circular. Silver case.*

509. The Worship of Eros, a youthful shepherdess offering up doves at his shrine.

Enamel—1¾ *in. by* 1½. *Ormolu frame.*

510. Portrait of Leopold I., Emperor of Germany, in a large flowing wig, and lace cravat. By Bordier.

2 *in. by* 1¾. *Ormolu frame.*

511. Portrait of Pauline Bonaparte, sister of Napoleon I., born 1780, died 1825, in a low white dress spangled with gold, and pearl necklace. By Isabey, signed and dated 1806.

Ivory—1¾ *in. by* 1¼. *Ormolu frame. Phillips', February 16th,* 1866. 15*l.* 15*s.*

512. A Boy Blowing Bubbles, in a striped dress, and muslin jabot. By Greuze.

Ivory—2¼ in. circular. Ormolu frame. Phillips', February 1st, 1866. 4l. 15s.

513. Portrait of a Spanish or Venetian Lady, in a black dress, with a high white lace ruffle. By Coello.

Panel—2¼ in. by 1¾. Gold and tortoise-shell frame. Phillips', February 1st, 1866. 9l.

514. Portrait of Victor Amadeus I., Duke of Savoy, in armour, and a red scarf, wearing orders, born 1587, died 1637.

Ivory—2½ in. circular. Ancient ormolu frame.

515. Portrait of Maria Theresa of Austria, in a low blue dress trimmed with lace, a red cloak over her shoulders.

Ivory—1½ in. by 1. Ormolu frame.

516. Venus Leaning on an Altar on which doves are alighting, Cupid at her feet with a garland of flowers.

Ivory—2 in. by 1½. Ormolu frame.

517. Portrait of Louise of Mecklenburg-Strelitz, wife of Frederick the Great, King of Prussia, with powdered hair, a low white dress, and pink cloak embroidered with gold and trimmed with ermine. Surmounted by the crown of Prussia.

Porcelain—2 in. by 1½. German ormolu frame.

518. Portrait of Frederic Augustus, King of Poland (and Elector of Saxony) from 1733 to 1763), powdered wig, blue velvet coat embroidered with gold, wearing an order on a red ribbon. Surmounted by the crown of Poland.

Ivory—2¼ in. by 1¾. Ormolu frame.

519. PORTRAIT OF A GENERAL OFFICER IN THE HANOVERIAN SERVICE, who appears to have visited England, which is implied by an obliterated inscription on the back. Habited in a steel cuirass, blue velvet sleeves, and light blue sash, and star.

$2\frac{1}{2}$ *in. by* 2. *Ormolu frame. Christie's, March 23rd,* 1863. 4*l.* 14*s.* 6*d.*

520. PORTRAIT APPARENTLY OF THE PRINCESS CHARLOTTE, daughter of George IV., a wreath of blue flowers, a low blue dress, and necklace of pearls and turquoises. Signed, MIRABEL, 1820.

Ivory—$2\frac{1}{4}$ *in. by* 2. *Ormolu frame.*

521. PORTRAIT (HALF-LENGTH) OF A LADY, in a point lace cap with diamond aigrette, pink dress, white lace stomacher, and bouquet of roses.

Ivory—$2\frac{1}{4}$ *in. by* $1\frac{3}{4}$. *Ormolu frame.*

522. PORTRAIT OF A GENTLEMAN, in flowing powdered wig, habited in a steel cuirass, blue velvet coat embroidered with gold, wearing an order and scarlet ribbon.

Ivory—$3\frac{1}{4}$ *in. by* $1\frac{3}{4}$.

523. PORTRAIT OF A LADY, with powdered hair, in a low white satin dress, and blue satin cloak.

Ivory—$2\frac{1}{4}$ *in. by* $1\frac{3}{4}$. *Ormolu frame.*

524. THE VIRGIN SEATED IN A LANDSCAPE, with the child at her breast. Highly finished in colours. Inscribed SURZANA.

$3\frac{1}{2}$ *in. by* 3. *Ormolu and ebony frame.*

525. PORTRAIT OF A YOUNG LADY, with flowing curls, in a low white dress, with belt round her waist, and chatelaine, her left arm leaning on a pedestal. Surmounted by doves. Signed, HALL.

Ivory—3 *in. circular. Ormolu and ebony frame.*

526. PORTRAIT APPARENTLY OF A FRENCH SENATOR, time of Louis XVIII., in a frilled shirt and an overcoat. Signed, AUGUSTIN, 1826.

3¾ in. circular. Ormolu and ebony frame.

527. PORTRAIT CALLED "LE PETIT ECOLIER," in a white ruffle, pink dress, and blue cloak. By FRAGONARD.

Ivory—3 in. by 2½. Ormolu frame.

528. PORTRAIT OF MDLLE. OLIVIER, célèbre actrice de la Comédie Française, in a black hat lined with blue, lavender bodice laced with green, white sleeves. Signed, HALL.

Ivory—2½ in. circular. Ormolu frame.

529. PORTRAIT OF A LADY, in a lavender dress, with a white muslin fichu, seated at a table with a letter in her hand. Signed, HALL.

Ivory—2½ in. circular. Ormolu frame.

530. PORTRAIT OF A YOUNG GIRL, in a white dress, with blue trimmings. By FRAGONARD.

Ivory—2½ in. by 2. Gilt frame.

531. PORTRAIT OF MARIA THERESA, in a black cap and dress, with a crown by her side.

Enamel—1½ in. circular. Ornamental ormolu and ebony frame.

532. PORTRAIT OF LOUIS XVIII., in full uniform, with orders.

Enamel—3 in. circular. Signed MULNIER, fils, *à Nantes*, 1817. *Ormolu frame.*

533. PORTRAIT OF THE DUCHESS DE LA VALLIÈRE, in a low blue dress.

Sèvres porcelain—2¾ in. by 2. Ormolu frame, surmounted by doves.

534. PORTRAIT OF MDLLE. DE CRÉQUI, as Diana, in a white dress, with leopard skin. By NATTIER.

2 in. by 2¼. Square ormolu frame. Phillips', February 16th, 1866. 3*l.*

535. Portrait of Cardinal de la Tour d'Auvergne, in full canonicals, holding a book in his hands.

2½ in. circular. Gold and ebony frame.

536. Portrait of Mdlle. Champion, a celebrated opera dancer, in a jaunty blue hat, and a low blue dress with yellow ribbons. Inscribed on the miniature, "Par son ami Fragonard."

2¼ in. by 1½. Gilt frame.

537. Portrait of le Maréchal de Belle-Isle, 1684—1761, in armour, with red cloak. Signed, De Sompsois.

Cardboard—1½ in. by 1¼. Ormolu frame.

538. Portrait of Charles XII., King of Sweden, in military costume, wearing orders, and pointing to a battle-field. Ascribed to Louis Kugler, a German miniature painter of the eighteenth century.

2¼ in. by 3. Gold frame.

539. View of the City of Florence, taken from the River Arno, numerous figures in a boat, bridge and buildings in the distance. V. J. Nicolle.

Cardboard—3 in. circular. Ormolu frame. Phillips', February 16th, 1866. 3l. 13s. 6d.

540. A Forest Scene, with a huntsman pursuing a stag.

Enamel—2¾ in. circular. Ormolu frame.

541. A Garden Scene, with nymphs dancing.

Enamel—3 in. circular. Ormolu frame.

542. A Bouquet of Roses, Tulips, and other flowers, in a vase. Signed, G. Van Spaendonck, 1782.

Cardboard—3½ in. circular. Rich ormolu frame. Phillips', November 5th, 1865. 5l.

*** Les tableaux de ce peintre célèbre étaient richement payés, et mettent son nom a coté de ceux des grand maitres de ce genre. Vente Lafontaine. Bouquet de Fleurs 2,550 francs.

543. A Pair of Beautiful Enamels, one a concert, consisting of a lady, playing on a guitar, and a child with a bird in a case, and a gentleman holding music. The other, three female figures at a balcony. By Charlot.

3¼ *in. by* 2¾. *Uniform ormolu frames each surmounted by a crown, and the monogram L. L. Phillips', November* 10*th*, 1865. 8*l.* 15*s.*

544. Portrait of Madame Buonaparte, mother of Napoleon, in a low white dress, blue waistband, and a long veil. Signed, J. Isabey.

Ivory—3 *in. circular. Ormolu frame. Christie's, March* 20*th*, 1865. 6*l.* 10*s.*

545. Portrait of Madame Victoire, daughter of Louis XV., as Diana. Signed, Hallé.

Ivory—3 *in. circular. Ormolu frame. Christie's, March* 20*th*, 1855. 1*l.* 11*s.* 6*d.*

546. Portrait of a French Gentleman, in a black coat, white waistcoat, and cravat. By Isabey.

Porcelain—3 *in. by* 2½. *Blue enamel frame sprinkled with golden stars, inserted in an ormolu frame.*

547. Portrait of a Gentleman, in a brown velvet coat, powdered wig, and a cocked hat under his arm.

Ivory—2¾ *in. by* 2¼. *Ormolu frame, inside a morocco case.*

548. Portrait of Louis XV., when a child, in a pink dress, and pink hat and feathers, playing with a gun. By Vestier.

2¼ *in. by* 2¾. *Ormolu frame.*

549. Portrait of a Lady as a water nymph, a lightly draped figure.

Ivory—2 *in. by* 3. *Ormolu frame. Christie's, March* 22*nd*, 1865. 4*l.*

550. Portrait of a Lady, with powdered hair, confined with pearls, and a red and white satin dress trimmed with sable.

Ivory—2¼ *in. by* 1¾. *Ormolu frame.*

551. PORTRAIT OF MADAME CLAIRON, a French actress, born 1723, died 1803, in a richly brocaded dress, and purple velvet cloak.

Ivory—2½ in. circular. Ormolu frame.

552. PORTRAIT OF A CAVALIER, with long flowing hair, lace cravat, and blue shoulder knot. Qy. temp. Elizabeth.

Copper—3½ in. by 3. Early ormolu frame.

553. PORTRAIT OF A HURDY-GURDY PLAYER, in a blue dress, and white lace cap. Signed, PALQUIER pinxit.

Ivory—3 in. circular. Ormolu frame.

554. PORTRAIT OF ALEXIS PIRON, dramatic author and poet, born 1689, died 1773, in a lavender coat, and powdered wig. By J. M. NATTIER.

Cardboard—1¾ in. by 2½. Ormolu frame.

555. PORTRAIT OF MADAME LA MARQUISE DE VILLETTE, a celebrated French beauty, and admirer of Voltaire, dressed as a shepherdess in blue, with a pair of doves on her knees. By VESTIER.

Ivory. Ormolu frame. Bought privately, 1866. 6*l.* 10*s.*

556. PORTRAIT OF THE CELEBRATED COMEDIAN, MR. JOHN EDWIN, inscribed, "Presented as a small token of regard, to J. P. Harley, by Charles Mathews, July 20th, 1832." Signed, H. EDRIDGE.

2 *in. by* 1½. *Elaborately carved and gilt frame.*

557. PORTRAIT OF MDLLE. DE SAINT HUBERTI, a celebrated French singer and actress, in a white satin dress, with garlands of roses, and a blue satin cloak. Signed, SCOTTINI.

Cardboard—2½ in. by 3. Ornamental ormolu frame.

558. PORTRAIT OF MADAME DE SÉVIGNÉ, as Venus, with Cupid and an attendant pouring perfume on her head. By PEROTTI. Signed, C. A.

Ivory—2½ in. circular. Very ornamental ormolu frame. Christie's, February 21st, 1865. 10*l.* 10*s.*

559. Portrait of an Amorino, standing on a cloud, inscribed at foot, "Veni sponsa mea."

4 in. by 3. Old silver frame with filigree top.

560. Portrait of Mdlle. de Bourbon Conti, in a low white satin dress, and blue cloak lined with ermine.

2 in. by 2½. Ormolu frame.

561. Portrait of George, Prince of Wales, in a dress coat, with lace cravat, wearing an order, his hair powdered. Enamel by Cosway.

2½ in. by 2. Ebony frame.

562. Portrait of what appears to be a Jewish Rabbi, with a long beard, a green cap and collar over a brown robe.

Panel—3 in. circular. Ormolu frame.

563. Portrait of a Nobleman, in powdered hair, in a blue dress coat trimmed with ermine, wearing an order and a broad red sash, a staff in his right hand. Enamel by Kugler.

2½ in. by 3. Ormolu frame.

564. Portrait of Susannah, in a low white dress and turban, with one of the Elders, whose head is on her breast.

Ivory—2½ in. circular. Ormolu frame.

565. A Pair of Portraits, apparently George III. and his Wife, Charlotte Sophia, of Mecklenburg-Strelitz, the King in a Court dress, wearing the Guelphic order, the Queen in a low dress, with a cap and feathers,

2¼ in. circular. Uniform ormolu frames.

566. Portrait of a French Gentleman, time of the Revolution, in a prune-coloured coat with fancy buttons, grey hair, and white cravat. Signed, L. S. Fouquet.

Ivory—2 in. circular. Ormolu frame.

567. Portrait of a Lady, in a low white dress and blue cloak, with powdered hair and diamond aigrette.

2 *in. circular. Ormolu frame.*

568. A Mythological Subject of many Figures, probably the punishment of Juno, who is seated on a throne.

Enamel—2¾ *in. circular. Old ivory frame.*

569. A Mythological Subject of Bacchanalian Games. Signed De la Pierre.

Grisaille—3 *in. circular. Gold and ebony frame.*

570. Portrait apparently of George III., when he was Prince of Wales, in a Court dress of blue velvet, wearing the Guelphic order.

Ivory—1¾ *in. by* 1½. *Enamelled and ormolu frame.*

571. Portrait of Joseph II., Emperor of Germany, in full Austrian uniform. Enamel by L. Kugler.

3½ *in. by* 2¾. *Austrian ormolu frame. Christie's, June* 13*th*, 1867. 18*l.*

572. Portrait of a Lady, in a grey dress cut low in front, seated on a sofa, and holding a rose in her left hand. By A. Vestier.

Ivory—2½ *in circular. Ormolu frame.*

573. An Ornamental Frame containing portraits of Louis XV. and three ladies of the Court, all in full costume.

8 *in. by* 6.

574. A Pair of Mythological Subjects of an Amatory Character. By Boucher.

Sèvres porcelain—3 *in. by* 4½. *Carved and gilt frames.*

575. An Exquisite Miniature of the Apostles, kneeling in devotion at the foot of a mountain, of which the top is not visible.

Vellum—1¾ *in. by* 3½. *Carved gilt and glazed frame. Christie's, April* 3*rd*, 1867. 12*l.*

576. Portrait of Madame de Maintenon, first the mistress, and afterwards Queen of Louis XIV., in a low dress of gold brocade, a blue cloak lined with ermine, and a veil. By R. Van Orley.

Vellum—3¼ in. by 3. Gilt metal frame.

577. Portrait of Mdlle. Dumont, of "La Comédie Française," as Venus, with Cupid, in a very low white dress, and crimson scarf. By Charlier.

Ivory—3 in. circular. Gold frame within crimson velvet. Phillips', July 1st, 1869. 1l. 7s.

578. Portrait of the Duchesse d'Angoulême, daughter of Louis XVI., in a white muslin turban with a spray of heather in it, a striped dress and yellow fichu, wearing an order. Ascribed to Campagna.

Ivory—3 in. circular. Ormolu frame.

579. Portrait of Lady Rachel Russell, wife of Lord William (born 1636, died 1723), in a low dress with a blue scarf and pearl necklace. By S. Cooper.

4 in. by 3½. Gilt metal frame.

580. Portrait of Frederick the Great, when a boy, in a blue robe, holding a drum. A miniature of the time. By A. F. Seyre.

Ivory—4 in. by 3. Gold frame, with gilt metal back. Christie's March 11th, 1867. 6l.

581. Portrait of Jean Mussard, agé de quarante ans, in a long flowing powdered wig, lace cravat, and crimson cloak embroidered with gold. Inscribed, Jean Antoine Mussard pinxit en Février, 1724.

Enamel—2¾ in. by 2¼. Rich ormolu frame. Christie's, April 22nd, 1867. 17l.

582. A Pair of German Female Portraits, in the dress of the country, one with a gun on her shoulders and long feathers in her hat, the other returning from Church with a prayer-book in her hand. Beautifully painted, with a gilt margin of it forming the frames, bearing the special mark of K. P. M., first used for Royal specimens in 1830.

Berlin porcelain—3¾ in. by 3.

583. Portrait of Admiral Sir Sydney Smith, in full uniform, wearing numerous orders. Signed, E. Antissier, Paris, 1823.

Ivory—3¾ *in. by* 3. *Silver gilt frame.*

584. Portrait of Lord Willoughby D'Eresby, in armour, with flowing hair, large white collar, and while scarf. By Samuel Cooper.

3 *in. by* 2¼. *Carved and gilt frame.*

585. A Small and Curious Early Picture of a Sorceress performing her rites.

2¼ *in. by* 3. *Carved and gilt frame.*

586. Portrait of a Courtier, temp. Queen Elizabeth, in a decorative costume, striped red and black, and a full ruff of the period.

Copper—3 *in. by* 2¼. *Early carved and gilt frame.*

587. Portrait of Nicolas Largillière, the celebrated painter, born 1656, died 1746, in long powdered hair, peach coloured dress, and dark blue velvet cloak. Painted by Jean Baptiste Massé.

3 *in. by* 2¼. *Gold and ebony frame. Phillips', February* 15*th*, 1866. 5*l.*

588. An Italian Picqué Figure, in tortoise-shell, of a Troubadour, performing on a musical instrument.

3 *in. by* 2. *Ebony frame.*

589. Portrait of Anthony Ashley Cooper, first Earl of Shaftesbury, born 1621, died 1683, in armour, with white cravat and large flowing wig. By Samuel Cooper.

3 *in. by* 2¼. *Contemporary ormolu and ebony frame. Robinson's, April* 28*th*, 1871. 6*l.*

590. Portrait of a Pope, in full canonicals, crimson velvet and gold, seated in an arm-chair (qy. Leo X. or Lorenzo de' Medici). A beautiful miniature.

Vellum—3 *in. by* 3½. *Ormolu frame. Christie's, June* 13*th*, 1867. 12*l.*

591. Portrait of Sir Joshua Reynolds, half length, full face, wearing spectacles, dress black coat, white cravat, and waistcoat. Signed, J. R. in the folds of his shoulder, presumed to indicate his contemporary John Russell, R.A.

Ivory—4 *in. by* 3¼. *Gilt and ebony frame.*

592. Portrait of Hannah More, in a white turbaned cap, blue dress, and yellow shawl.

Ivory—3½ *in. by* 2½. *Gilt and ebony frame.*

593. Portrait of Kitty Clive, in a low blue dress fastened with pearls, and a pink jacket.

3¼ *in. by* 2¼. *Gilt and ebony frame.*

594. Portrait of a Lady, supposed to be intended for Eleanor of Guienne, Queen of Henry II., with a staff entwined with vine-leaves and bunches of grapes in her right hand, and a ball of thread in her left in reference to fair Rosamond.

Ivory—4 *in. by* 3. *Gilt and ebony frame.*

595. Portrait of a Cardinal, in full canonicals.

Ivory—3 *in. circular. Ormolu frame. Christie's, June* 13*th*, 1867. 7*l.* 5*s.*

596. A Silver Plaque, representing a castle surmounted by soldiers, with soldiers and cannon in the foreground. Inscribed, "Castile prise le 14 Juillet."

3 *in. circular. Gilt and ebony frame.*

597. The Interior of an Auberge, in which a cavalier holding up a tall drinking glass with one arm has the other round the neck of a young woman in the dress of a German peasant, both seated, with a tankard on the table before them. Painted on china, much in the manner of Brauwer.

Enamel—6 *in. by* 5. *Narrow mahogany frame.*

598. Portrait of Mrs. Robinson, called Perdita, in a white dress and muslin cap, her right hand raised to her shoulder. By R. Cosway.

3½ in. by 3. Gilt and ebony frame.

599. Portrait of Françoise-Marie de Bourbon, Duchesse D'Orléans, 1749, in a white satin dress and blue cloak, with a diamond crescent in her hair.

2¾ in. by 2. Richly chased ormolu frame. Christie's, March 2nd, 1869. *8l.*

600. Portrait of Jean Jacques Rousseau, in a light brown coat trimmed with white fur. By Fragonard.

Ivory—2½ in. circular. Ormolu frame.

601. Portrait of Mdlle. de Rambouillet, called La belle Julie, maid of honour to Marie Thérèse, and afterwards Duchesse de Montausier. Enamel by Weiller.

4 in. by 3. Gilt and ebony frame. Phillips', May 1st, 1866. *15l.*

602. A Rich Landscape, with huntsmen and hounds in the distance, and boatmen in the foreground. Enamel by Wynants.

3½ in. circular. Very weighty ormolu frame.

603. Portrait of Robert Berke, Earl of Lindsey, in armour, with red sash and a white lace collar. With the engraving at back.

Copper—3½ in. by 2½. Ebony frame.

604. A Group of Five Figures, in front of what appears to be the Palais de Justice, in which a lady on her knees, apparently petitioning, is being raised by a cavalier in the presence of two gentlemen, one evidently a judge, the other in Court costume, a female attendant behind the lady.

Ivory—3¼ in. circular. Ormolu frame. Christie's, June 13th, 1867. *9l. 5s.*

605. THREE ROYAL CHILDREN, the two boys in pink coats, the girl in a white lace dress and green apron, all with powdered hair.

Ivory—3 *in. circular. Gilt and ebony frame.*

606. PORTRAIT OF QUEEN ANNE, in a low yellow dress and ermine cloak. After Michael Dahl, to whom Queen Anne sat. By H. P. BONE.

Enamel—4 *in. by* 3. *Gilt metal frame.*

607. PORTRAIT OF MRS. ABINGTON, an English actress, born 1731, died 1815, in a gipsy hat with lavender ribbons, blue dress, and muslin fichu.

Ivory—3 *in. by* 2½. *Ormolu frame.*

608. PORTRAIT OF MARIA THERESA OF AUSTRIA, Empress of Germany, in a pale blue dress and cloak lined with red, seated in an arm-chair, and holding the miniature of a gentleman before her.

Ivory—4 *in. by* 3. *Carved and gilt frame.*

609. PORTRAIT OF JAMES STUART, Duke of Richmond, in purple velvet slashed with white satin, blue sash and broad white collar. After Vandyck, in the collection of the Earl of Clarendon. ENAMEL by H. P. BONE.

4¼ *in. by* 3. *Carved and gilt frame.*

610. PORTRAIT OF SAN CARLOS BORROMEO, at prayer, with a book and crucifix before him. Inscribed par DON JUAN DE ALFARO. Painted on silver.

2½ *in. by* 2. *Silver filigree frame. Christie's, April 28th,* 1859. 4*l.* 4*s.*

611. A GIRL AT HER TOILET, in brown skirt and white bodice, holding a large white lace veil over her head. ENAMEL by VANUSE. Beautifully painted.

4 *in. by* 3. *Rich ormolu frame. Robinson's, March 10th,* 1871. 8*l.* 15*s.*

612. Bacchanalian Figures, about fourteen, in grisaille and pink. Painted by Poulet, 1755, and signed.

2 *in. by* 2½. *Gilt metal frame. Christie's, June* 14*th*, 1867. 9*l.* 15*s.*

613. Portrait of James, Duke of Monmouth, in armour, with a blue sash, white collar, and long flowing black hair. Attributed to Samuel Cooper.

2½ *in. by* 2. *Ebony frame.*

614. Portrait of Lady Waldegrave, born 1761, afterwards Duchess of Grafton, in a blue dress, white fichu and black hat, and ostrich feathers, with fair hair.

Ivory—3 *in. circular. Gilt frame. Robinson's, April* 28*th*, 1871. 6*l.*

615. Portrait of Louis XVI., when young, in a light green coat, blue waistcoat, and white cravat. Signed, Dumont.

Ivory—3 *in. circular. Gilt metal frame.*

616. The Sacrifice of Iphigenia, who is reclining on the altar, while Diana appears above her substituting the hind, with surrounding figures. Beautifully painted.

Ivory. Chased gold frame. Christie's, June 13*th*, 1867. 15*l.* 4*s.* 6*d.*

617. A Nobleman, in Court dress, wearing orders.

Ivory—3 *in. circular. Gilt metal frame.*

618. Portrait of Sir Edward Walpole, in a crimson velvet coat, white cravat, and powdered wig. Dated 1725, and signed F. M. D. G. Enamel by Garth.

Chased gilt frame. Phillips', June 25*th*, 1868. 6*l.*

619. Portrait of a Royal Person, apparently James Stuart, the Old Pretender, in armour, crimson cloak lined with ermine, blue sash and powdered wig, wearing the Order of the Garter. Attributed to Sir Godfrey Kneller.

Ivory—2½ *in. by* 2. *Ebony frame.*

620. A Large Ormolu Frame, surmounted by the rose, thistle, and shamrock, containing three highly finished Portraits, namely, Lord Byron, Sir Walter Scott, and Thomas Moore. Enamel by William Essex.

Each 3½ *inches by* 2¾. *The whole in a mahogany and velvet case, glazed. Christie's, November* 15*th*, 1866. 56*l.* 10*s.*

621. Portraits of the Kings and Queens of England, from the time of Egbert to William III., including Oliver Cromwell, being the original coloured drawings by George Virtue for the series afterwards published in 1796, to illustrate Rapin and Tindall's History of England. Bought unframed, packed in a box at the late Duke of Buckingham's fine collection, where in consequence of a knocking out among the brokers many things were virtually given away.

Ivory—each miniature 3¼ *in. by* 2½. *Gold frames, mounted on white velvet in two large carved and gilt frames,* 1 *ft.* 9 *in. by* 1 *ft.* 5 *in. Glazed, surmounted by the Royal crown.*

622. Portrait of F. Boucher, the celebrated painter, in a brocaded dressing-gown, his right arm leaning on his sketch-book with pencil in his hand. Painted by himself.

6 *in. by* 4½. *Gilt metal frame, glazed. Phillips', July* 1*st*, 1869. 9*l.* 15*s.*

623. Portrait of a Lady, in black dress and hat, with red ostrich feather, a long fan in one hand, a handkerchief in the other.

Ebony frame.

624. Blarenberghe, a pair of beautifully painted Landscapes, in body colours, both with figures hawking and stag-hunts.

5½ *in. by* 4½. *Ebony frames. Phillips', February* 7*th*, 1861. 10*l.*

*** For an account of this celebrated artist, see my "Picture Catalogue," pages 18—19.

625. Portrait of Lady Elizabeth Woodville, Queen of Edward IV., in a low blue velvet dress, ermine cloak, crown and sceptre. Enamel by P. Bone.

4 *in. by* 3¼. *Carved and gilt frame. Christie's, February, 28th,* 1866. 6*l.*

626. Portrait of the Duchesse de la Vallière, Mistress of Louis XIV., as Diana, in a blue dress.

Ivory—4¾ *in. by* 3½. *Ebony and ormolu frame. Christie's, March 9th,* 1868. 10*l.* 10*s.*

627. Portrait of Madame de Mailly, afterwards Duchesse de Chateauroux (Mistress of Louis XV.) in a white satin dress, with flowers in her hands, and a red cloak over her knees. By Nattier.

Vellum—4¾ *in. by* 3¾. *Ormolu frame. Phillips', July 1st,* 1869. 10*l.*

628. Portrait of a Venetian Nobleman, in a cloak trimmed with fur, inscribed, "Aetatis suae 48, anno 1579."

Copper—3¾ *in. by* 2¾. *Carved and gilt frame.*

629. Portrait of the Princess Charlotte of Belgium, as a child, in a crimson velvet frock, afterwards Empress of Mexico. By Sir William Ross, being No. 125 of his pictures exhibited after his death, in 1860, at the Society of Arts, and soon afterwards sold at Christie's, June 22nd, 1860, for thirty-three guineas.

Ivory—5¼ *in. by* 4. *Gilt frame, glazed. Christie's, April 5th,* 1852.

630. Portrait of Mary Queen of Scots, in the twenty-third year of her age, in a richly jewelled dress, lace ruff and cap, wearing a crucifix. Inscribed with name Foote. From Charles II.'s collection, marked as usual, C. R., on the back.

Panel—4 *in. by* 2½. *Ornamental oak frame, carved with the rose, shamrock, and thistle, the Royal crown at top. Christie's, April 18th,* 1864. 11*l.* 10*s.*

631. Portrait of Queen Elizabeth, in a jewelled dress brocaded with gold, a high laced ruff, long net veil, and jewels in her hair.

4 *in. by* 3½. *Richly ornamental ormolu frame, with the Royal crown supported by Cupids at top, inlaid in ebony. Christie's, July 5th,* 1864. 9*l.*

632. Portrait of Edward VI., King of England from 1547 till his death in 1553, in a full Court dress trimmed with ermine, wearing his cap and feathers. *Also* Portrait of Mary I., Queen of England from 1553 to 1558, married to Philip II. of Spain in 1554, in a blue velvet dress, trimmed with white fur.

3 *in. by* 2½. *Ornamental ebony frames, uniform. Christie's, July 4th,* 1864. 6*l.*

633. Portrait of Henri IV. of Bourbon and Navarre, King of France from 1589 to 1609, in armour, covered with a cloak of ermine and blue velvet, worked with *fleur-de-lys* in gold, wearing an order.

Enamel—2½ *in. by* 2. *Ornamental ormolu frame, surmounted by a floral wreath.*

634. Portrait of Sir Edward Barkham, of Westacre, co. Norfolk, Sheriff of London, 1611; Lord Mayor, 1621; in a crimson cloak and large flowing wig. By Thos. Flatman. Signed, F. over the shoulder.

Cardboard—4 *in. by* 3½. *Ebony frame, glazed.*

635. Portrait of Anne Clifford, Countess of Dorset, Pembroke, and Montgomery, born 1580, died 1675, in a low yellow dress and black velvet trimmings, long flowing hair, and pearl ornaments. By Simon Jacques Rochard.

Ivory—3¼ *in. by* 2¾. *Gilt frame inlaid in ebony.*

636. Portrait of Frederick William, Duke of Saxony, Crown Prince of Brandenburg, born 1620, died 1688, in a green dress, with black cloak and high ruffle. With a long inscription round the frame. An early picture.

Panel—5 *in. by* 4. *Black frame.*

637. Portrait apparently of Prince Arthur, in a scarlet jacket and blue cloak, carrying a hat and feathers in his right hand, a greyhound by his side.

Copper—5½ *in. by* 3½. *Ebony frame.*

638. Full-Length Portrait of a Lady, supposed to be Maria Clementina Sobieski, wife of James Stuart, the Pretender, in a green dress, with red satin cloak.

6 *in. by* 4¾. *Gilt metal frame.*

639. Portrait of Henry VIII. in regal costume, with jewelled black cap, and long white ostrich feather.

Also portraits of his Six Wives, namely :—

1. Katharine of Aragon, married June 7th, 1509. divorced June 14th, 1531, mother of Queen Mary.
2. Anne Boleyn, married November 14th, 1531, mother of Queen Elizabeth, falsely accused and executed, May 19th, 1535.
3. Jane Seymour, married May 20th, 1535, mother of Edward VI., died October 24th, 1537.
4. Anne of Cleves, married January 6th, 1540, divorced, July 28th.
5. Katharine Howard, married August 8th, 1540.
6. Katharine Parr, married July 12th, 1543.

All in Court costume.

Vellum—All 3 *in. by* 2¼. *Seven uniform ebony frames, with ormolu borders, surmounted by crowns, glazed with crystal. Christie's, July 4th,* 1864. 23*l.* 10*s.*

640. Portrait of Lord Grey, in a black coat and white cravat.

Cardboard—3¼ *in. by* 2¾. *Oval gilt metal and ormolu frame.*

641. Portrait of the Marquis de Biron, in a light blue cloak, white cravat, and powdered hair (qy. reign of Louis XVI.) exquisitely finished. Signed, C. A.

Cardboard—2¼ *in. circular. Rich ormolu frame. Robinson's, March 10th,* 1871. 8*l.* 5*s.*

642. Portrait of Margaret de Valois, in a dark green velvet dress, gold stomacher, and very high ruff trimmed with gold lace.

Panel—4 in. by 3¼. Carved and gilt frame.

643. Portrait of Sir Francis Burdett, in a blue coat with brass buttons, and white cravat. By W. Derby.

Ivory—2¾ in. by 2. Unframed, in a morocco case.

644. The Head of the Virgin and the announcing Angel, their heads are decorated with glories.

Copper—2½ in. by 2. Unknown, but apparently Venetian.

645. A Beautiful Miniature of Rosalba Carriera, by herself, and so signed, in blue and pink draperies, with a wreath of laurels in her hand.

Ivory—6¼ in. by 4¾. Unframed, but glazed and mounted in a maroon morocco case. Phillips', November 21st, 1865. 12l.

646. Portrait of Louis XI. of Bourbon, Prince de Condé, 1621—1686, in armour, flowing wig, and lace cravat. By Petitot.

Enamel—1¼ in. by 1. Richly ornamented gold frame. Christie's, January 11th, 1869. 19l. 10s.

647. Portrait of Mary Queen of Scots, in a blue velvet dress, white lace ruffle, and cap.

Ivory—2 in. by 1¾. Mounted as a brooch, in a gold and enamelled frame.

648. Portrait of Charles James Fox (born 1747, died 1806), in a lavender coat and white waistcoat.

Ivory—1¾ in. by 1½. Ebony frame.

649. Portrait of George III., in full uniform, born 1760, died 1820. By William Bone, enamel painter to His Majesty the King of Hanover, dated 1844.

Enamel—2¼ in. by 1¾. Unframed.

650. Portrait of James Stuart, F.R.S., commonly called "Athenian Stuart," architect, and painter and author, aged 68, in a crimson coat and powdered wig. By W. Croft, 1782.

Enamel—1¾ in. by 1¼.

651. PORTRAIT OF A LADY at her toilet, wearing a pink petticoat.

Enamelled on porcelain—2½ in. by 2. Gilt metal frame.

652. PORTRAIT OF A LADY, semi-nude, with roses in her hair.

Enamel on copper—2½ in. by 2. Unframed.

653. A MINIATURE OF THE MAGDALEN, reclining on a rock and reading, with an hour-glass by her side, apparently after CORREGGIO.

Enamel on Dresden china—2 in. by 2½. Unframed.

654. PORTRAIT OF A LADY, in very large hat, white ostrich feathers, and powdered hair.

Ivory—2¼ in. by 1¾. Shagreen case.

655. PORTRAIT OF A LADY, in a low blue dress, and powdered hair.

Ivory—1¾ in. circular. Gold frame, encircled by crimson velvet, and an ormolu frame.

656. PORTRAIT OF A LADY, in a light brown dress trimmed with fur.

Ivory—1½ in. by 1¼. Gold frame.

657. PORTRAIT OF A LADY (qy. Elizabeth Browning), in a low white dress, with grey and white flowers in her hair.

Ivory—1½ in. by 1¼. Ormolu frame.

658. PORTRAIT OF THE HON. MISS MONCKTON, afterwards Countess of Cork and Orrery, in a white dress, with lavender fichu and blue cloak, her left hand raised to her face. By OZIAS HUMPHREYS.

Ivory—3 in. by 2¼. Carved frame.

659. A SET OF SEVEN COLOURED MINIATURE DRAWINGS of popular Landscapes, the show specimens of Baxter's process.

Averaging 2¼ in. by 3½. Ormolu frames mounted on velvet. Christie's, June 26th, 1862. 3l. 15s.

660. Missal Ornaments. Six exquisite illuminated miniatures from the life of Christ. Attributed to J. Hemling. In colours and gold.

$8\frac{1}{4}$ *in. by* 11. *Ebony and tortoise-shell frame. Christie's, June 18th,* 1866. 20*l.*

661. Portrait of Sir Charles Lucas, in armour, with a broad white collar, from the original by Walker, in Lord Lyttelton's collection at Hagley, from the Northwick collection. Enamel by H. P. Bone.

5 *in. by* 4. *Richly gilt frame.*

662. Missal Ornaments, in one large frame, containing eleven highly finished miniatures, all relating to the Passion, cut out of a very early Italian or German Missal. Probably of the fourteenth century, or earlier.

$6\frac{1}{2}$ *in. by* $4\frac{3}{4}$. *Christie's, June 18th,* 1866. 30*l.*

663. Missal Ornaments. A series of Six very highly finished miniatures relating to the Passion, cut out of a Missal. Apparently early German or French work.

Averaging $5\frac{1}{2}$ *in. square. Carved and gilt frames, glazed.*

664. The Virgin and Child, sculptured in rock crystal, inlaid in a filigree silver frame, apparently Venetian.

$3\frac{1}{2}$ *in. by* $2\frac{1}{2}$.

665. A Saint, with the nimbus round his head, and placing his hands on an apron on which fruit is depicted. Signed, Laudin, *Émailleur, Limoges.*

Enamel—$2\frac{3}{4}$ *in. by* $2\frac{1}{4}$. *Ebony and ormolu frame.*

666. A Landscape, after Berghem, mounted as a brooch on mother-of-pearl set in gold.

2 *in. by* $1\frac{1}{2}$.

667. Missal Ornament. Saint Martha delivering the inhabitants of Tarascon from the dragon. Apparently early French work.

6 *in. by* 5. *Carved and gilt frame.*

668. Pietra Dura, a choice specimen, representing a combat of warriors. A pair of fantastically dressed dwarfs, each with two swords.

$3\frac{1}{4}$ *in. by* 7. *Mahogany and gilt frame.*

669. A Bronze Sculpture of the Virgin and Child, seated on a golden throne, with Seraphs above holding a canopy over them. Mounted on green malachite. Attributed to Donatello.

$9\frac{1}{2}$ *in. by* $6\frac{3}{4}$. *Ebony and gilt frame.*

671. Limoges Enamel, *in Grisaille*, by Pierre Raymond (signed, P. R.), representing the Battle of Troy. Numerous figures.

3 *in. by* $6\frac{1}{2}$. *Ebony frame.*

672. Limoges Enamel of the Annunciation, in colours and gold. Signed, P. R.

4 *in. by* $3\frac{1}{4}$. *Ormolu and ebony frame.*

673. Limoges Enamel. Christ being taken down from the Cross and laid on the knees of the Virgin, the two Marys on either side. In grisaille and gold.

$3\frac{1}{4}$ *in. by* $2\frac{1}{2}$. *Velvet frame.*

674. Limoges Enamel. Christ on the Cross, with the Virgin Mary and St. John standing at the foot. In gold and colours.

$4\frac{3}{4}$ *in. by* $2\frac{3}{4}$. *Ancient ormolu frame.*

675. Limoges Enamel of the Virgin and Child, seated on a golden throne with Angels on each side. Inscribed in gold letters, Santa Maria.

3 *in. by* $2\frac{1}{2}$. *Maroon morocco case.*

676. King Charles I. seated on a throne, surrounded by his nobles, eight in number, all in scarlet and ermine robes, their names indicated by the armorial bearings above them. Inscribed beneath the throne R. G. B. 1629,

under which are the Royal Arms supported by two female figures, one Justice holding the scales, the other Truth holding up a mirror.

Vellum—7½ *in. by* 6. *Early ebonized frame.*

677. Missal Ornament of the Virgin and Child, seated in glory, surrounded by floral representations. In gold and colours.

Vellum—4 *in. square. Ormolu frame, inlaid in velvet.*

678. A Small Enamel Book-Cover, with Scriptural subjects on the back and sides. Highly finished.

4 *in. by* 5½. *Gold frames, inclosed in a red morocco case.*

679. Limoges Enamel. The Virgin Seated, the Child standing on her knee, St. John at his feet. Highly finished. By Laudin. Signed, J. L.

8 *in. by* 7. *Ornamental border of Limoges.*

680. Limoges Enamel. A Companion to the preceding. St. John baptizing our Saviour, an Angel kneeling at his back. By Laudin. Signed, J. L.

7½ *in. by* 6½. *Ornamental border of Limoges.*

681. Limoges Enamel. Tazza, a subject apparently from Roman history, in which a Soldier, in armour, is submitting to the test of fire, which is burning on an altar, numerous figures. With a cover on which are four projecting Roman heads intersected with trophies. Signed, P. Reymon, 1547.

Height 9½ *in., width* 8 *in.*

682. Limoges Plate, the centre painted with an allegorical representation of November, the back with a portrait of Domitian, Consul IX.

9¾ *in. circular.*

683. Limoges Enamel in Grisaille, a Scriptural subject in which the Almighty is emerging from the clouds, and a reclining figure is before Him.

7¾ *in. circular. Ormolu frame.*

684. Limoges Enamel of Saint Peter, holding the key of Heaven in his right hand.

5 *in. circular.*

685. Limoges Enamel. A Sexagonal Saucer, ornamented with mythological subjects, a cottage on the back.

6 *in. Morocco case.*

686. Limoges Enamel. The Rival Sacrifices to Baal and Jehovah, in grisaille and gold, a female portrait on the back.

7¼ *in. circular.*

687. Limoges Enamel. Cup Ornamented with Four Portraits, two of the Emperors, and two Zenobia and Arria. By Laudin. Signed, J. L.

Height 3¼ *in., diameter* 2 *in.*

688. Limoges Enamel. Portrait of a Roman Emperor, apparently Vespasian.

5 *in. circular. Black ground surrounded by a floral border.*

689. Limoges Enamel. A Pair of Cups, ornamented with four large mythological subjects.

Height 3½ *in., diameter* 2¼.

690. An Enamelled Plate of Moorish Design, richly decorated in colours.

10¼ *in. circular.*

691. An Enamel Painted with the Story of Judith and Holofernes, highly finished in rich colours.

4¼ *in. by* 5¼. *Ormolu frame.*

692. Wedgwood Ware. The Marriage of Cupid and Psyche, after the Marlborough gem, pale blue, with five figures in bold relief.

5½ *in. by* 8¼. *Carved and gilt frame.*

693. Wedgwood Ware. The Marriage of Cupid and Psyche, and Sacrifice to Ceres. A pair, on a pale blue ground, with nine figures and a goat in bold relief.

5¾ *in. by* 8½. *Tortoise-shell frames.*

694. Enamels. A Pair of Small Gold Tazzas, beautifully executed in colours, with rural amatory scenes.
Height 4½ *in., diameter* 3¼.

695. Enamels. A Pair of Pierced Gold Cups, beautifully enamelled with flowers.
Height 2½ *in., diameter* 2 *in. Maroon morocco case lined with green velvet.*

696. Enamels, apparently Italian, of a Cup and Saucer, beautifully decorated with views in Venice, with floral borders.
Saucer 4½ *in. diameter; cup, height* 1¾, *diameter* 2¾.

697. An Ancient Enamelled Casket and Cover, probably Byzantine, painted with the Crucifixion and the twelve Apostles, all in gold and colours.
Height 8 *in., width* 6¾, *diameter* 3¾.

698. Limoges Enamel. Cup and Saucer, painted with flowers on a blue ground.
Height 4 *in., diameter* 4 *in.*

699. Limoges Enamels. A series of twelve Scriptural medallions illustrative of the New Testament, highly finished.
Each 2 *in. circular. Old carved and gilt frame.*

700. Limoges Enamel of the Crucifixion with the Thieves on each side, with numerous figures on horse and foot, very highly finished.
8 *in. by* 7. *Gilt and ebony frame.*

701. Limoges Enamel of the Crucifixion, very similar to the preceding, but earlier and introducing much gold.
8½ *in. by* 6½. *Ancient and ormolu frame.*

702. Limoges Enamel of Taking Down from the Cross, ten figures, highly finished.
5½ *in. by* 4¼. *Ebony and tortoise-shell frame.*

703. Limoges Enamel of the Crucifixion, elaborately treated, very early and highly finished.
8 *in. by* 6½. *Gilt and ebony frame.*

704. Limoges Enamel of the Last Supper, with all the figures, an upright plaque in gold and colours. By L. Limousin. Signed, L. L.

$6\frac{1}{2}$ *in. by* $5\frac{1}{4}$. *Ebony frame.*

705. Limoges Enamel Plaque. The Betrayal of Christ, the Exposition, the Crucifixion, and the Resurrection, in colours and gold. By J. Courtois.

$6\frac{1}{4}$ *in. by* $5\frac{1}{4}$. *Walnut frame.*

706. Limoges Enamel of Christ on the Cross, with the three Marys at the foot. In shaded red.

$6\frac{1}{2}$ *in. by* $4\frac{1}{2}$. *Ormolu frame.*

707. A Domestic Interior, with four figures at a refreshment table, and infants in a cradle, and one being bathed by the nurse. An early and fine German carving in wood, richly coloured.

8 *in. by* $4\frac{1}{2}$. *Carved ebony frame.*

708. Joseph and the Infant Saviour. A Capo di Monte plaque. Richly coloured.

6 *in. by* 4. *Ebony frame.*

709. A Pastoral Scene of Six Figures, in richly coloured dresses. After Watteau. A *pâte tendre Sèvres plaque*, marked H. 1760.

6 *in. by* 6, *circular*. *Ebony frame.*

710. Limoges Enamel. Christ with Martha and Mary, and another Saint. After Albert Dürer. In *grisaille*.

6 *in. by* $4\frac{1}{2}$. *Carved and gilt frame.*

711. Limoges Enamel. Christ on the Mount with surrounding figures. In gold and colours. A very fine specimen.

8 *in. by* $6\frac{1}{2}$. *Carved and gilt frame.*

712. Enamel on Copper. A Rural Landscape with a Classic Temple, figures and cattle in the foreground.

6 *in. by* $8\frac{1}{2}$. *Carved and gilt frame.*

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ALBERT, PRINCE, for an account of his pictures of Early German Art, see WAAGEN.

ALBERTI, LEON-BATTISTA, De la Statue et de la Peinture; traduits du Latin par Cl. Popelin. 8vo. With vignette illustrations. Paris, 1868.

AMSTERDAM AND BRUGES, Notice des Tableaux du Musée, avec fac-similes des monogrammes. Amsterdam, 1858.—Catalogue du Musée de l'Académie de Bruges, par James Weale. Bruges, 1861. 2 Vols. in one. 12mo. *Cloth. Fine-Art Books.*]

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ANDRESSEN, ANDREAS, Handbuch der Kupferstichsammler, oder Lexicon der Kupferstecher, Maler-radirer und Formschneider aller Länder und Schuler; fortgesetzt von J. E. Wesseley. 2 Vols. in 4 parts. 8vo.

Leipzig, Weigel, 1870—73.

*** The Fourth Volume stops at SH, but no more has been published.

ANGELICO, FRA DA FIESOLE, Artist-Biographie. 18mo. *Cloth.* See ARUNDEL SOCIETY. Boston, 1879.

ANGERSTEIN GALLERY, Catalogue of the celebrated collection of pictures of the late John Julius Angerstein, Esq., containing a finished etching of every picture, with historical and biographical notices, by John Young, engraver. 4to. With portrait and forty-one engravings. *Half bound, uncut.*

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ANNALS OF THE FINE ARTS. Original essays and communications, reviews of public exhibitions, descriptive and critical catalogues of splendid collections and of celebrated works of art in Great Britain, biographical memoirs of artists, &c., &c. 4 Vols. Plates. London, 1817–19.—LIBRARY

OF THE FINE ARTS, a continuation of the Annals, edited by M. Arnold. 4 Vols. in three, 1831—32. Portraits of Painters.—ARNOLD'S LIBRARY OF THE FINE ARTS (a sequel to the two previous works). 4 Vols. in three. Portraits and plates. 1832—34. Forming the complete series as far as published. 12 Vols. in ten. 8vo. *Half bound calf gilt.*

ANTHON, CHARLES, Classical Dictionary containing an account of the principal proper names mentioned in ancient authors; intended to elucidate all the important points connected with the geography, history, biography, mythology, and fine arts of the Greeks and Romans. 8vo. *Calf gilt.*
New York, 1850.

ANTWERP MUSEUM, Le Musée d'Anvers, collection des quarante Tableaux principaux, photographiés par R. Fierlandts, et accompaniés d'un text descriptif par W. Bürger. Atlas folio. *Half bound red morocco, uncut.* Bruxelles, s.d. (qy. 1850.)

Catalogue du Musée d'Anvers, par l'Académie Royale des Beaux-Arts. 12mo. *Cloth.* Anvers, 1849.

The same, second edition. 12mo. *Cloth.* Anvers, 1857.

ARCHIVES DE L'ART FRANÇAIS, et Abecedario de P. J. Mariette, Recueil de Documents inédits relatifs à l'Histoire des Arts en France, publié sous la direction de Ph. de Chennevières, Inspecteur des Musées de Provence. 6 Vols. 8vo.
Paris, 1853—62.

ART CHRÉTIEN EN HOLLANDE ET EN FLANDRE depuis les frères Van Eyck jusqu'a Otho Venius et Pourbus, représenté en gravures sur acier par C. Ed. Taurel, et décrit par W. Moll, W. H. James Weale, et autres. 31 Livraisons. Folio. With 31 fine engravings on India paper.
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ART, PICTORIAL AND INDUSTRIAL, an Illustrated Magazine; with which is incorporated the *Photographic Art Journal*, from its commencement, July 1st, 1870, to May 1872. In all 21 Numbers, forming 3 Vols. folio. With above 100 fine engravings of ancient and modern artists.
London, S. Low & Co., 1870—72.

*** This series was discontinued June 1872, and a smaller one dedicated exclusively to modern art started July 1872.

ART JOURNAL, Illustrated Catalogue of the Industry of all Nations exhibited in 1851, folio, with several hundred engraved illustrations, some coloured. *Richly bound in red morocco, with broad leather joints, blue silk linings, gilt edges.*
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ART MANUALS, or ILLUSTRATED BIOGRAPHIES OF GREAT ARTISTS, published by Messrs. Sampson Low, Marston, Searle, and Rivington, a popular and well edited series, illustrating the history of painting, sculpture, and architecture, arranged according to countries, and all richly illustrated with engravings. Published in small volumes, crown 8vo, at from *2s. 6d.* to *3s. 6d.* each. London, 1879—83.

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ARTISTISCHES MAGAZIN, enthaltend das Leben und die Verzeichnisse der Werke hiesiger und anderer Künstler, &c., von H. Sebastian Hüsgen. 12mo. With two plates. *Cloth.* Frankfurt, 1790.

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*** A full account of the Arundel Society, and a Catalogue of its publications from the first year, 1849—50, to 1864, will be found at page 101 in the eleventh or supplementary part of my Bibliographical Manual. Later Catalogues up to the present time, with Lists of the Members are regularly published by the Society, and are in my collection.

DESCRIPTIVE NOTICE OF THE DRAWINGS AND PUBLICATIONS OF THE ARUNDEL SOCIETY, from 1849 to 1873 inclusive. Illustrated by photographs of all the publications by F. W. Maynard, Secretary. 2 Vols. Folio. With several hundred small engravings on 57 sheets. *Gilt cloth.* 1869–73.

ARUNDEL SOCIETY—*Continued.*

The Life of Fra Giovanni Angelico da Fiesole; translated from the Italian of Vasari by G. A. Bezzi, with Notes and 11 engraved illustrations. Royal 8vo. London, 1850.

Giovanni Sanzio and his Fresco at Cagli, by A. H. Layard, M.P. Royal 8vo. 1859.

Domenico Ghirlandaio and his Fresco of the Death of St. Francis, by A. H. Layard. Imp. 8vo. Plates. 1860.

Hans Hemling, his Life and Works, by W. H. James Weale. Royal 8vo. Plates. *Blue cloth, gilt edges.* 1865.

Notice of the Brancacci Chapel and of Masolino, Masaccio, and Filippino Lippi, by A. H. Layard, M.P., to which is added the Martyrdom of St. Sebastian, by P. Perugino. With engraved illustrations. Imperial 8vo. 1868.

Henri Deux Ware, Photographs of twenty examples, chiefly in English collections. Folio. With 20 plates. *Cloth.* 1868.

Hans Holbein and the Meier Madonna, by Ralph N. Wornam. 8vo. 1871.

The Life of Pope Pius II. (Piccolomini), as illustrated by Pinturiccio's frescoes in the Piccolomini Library at Siena, by the Rev. W. Kitchin. With 10 engravings by Professor Gruner. Imperial 8vo. 1881.

Scharf, George, Description of the Wilton House Diptych, containing a contemporary portrait of King Richard the Second. Imperial 8vo. 1882.

Descriptive Notice of the Drawings and Publications of the Arundel Society, by Fred. W. Maynard. Royal 8vo. Frontispiece. *Cloth boards.*

For other publications of the Arundel Society see Ruskin, "Giotto and his Works"

Atkinson, J. Beavington, an Art Tour of Europe. 8vo. *Half bound blue morocco, top edges gilt.* London, 1873.

AUDUBON, JOHN JAMES, the Naturalist, his Life and Adventures, by Robert Buchanan. 8vo. Portrait. *Green cloth.* London, 1868.

*** I met Audubon at Liverpool while he and I were sojourning for a short time in the autumn of 1826 at the house of Mr. Rathbone, where Mr. Roscoe, Dr. Traill, and other literary and scientific men, frequently met. Mr. Audubon advised with me about the best mode of publishing his great work, the *Birds of America*, which I had agreed to undertake on my return from the Continent in the following year, but he could not wait, and wisely made Messrs. Daniell his publishers.

AUMALE, LE DUC D', Histoire des Princes de Condé, pendant les 16 and 17 Siècles. 3 Vols. 8vo. With portraits. Presentation copy from the Duke d'Aumale, with autograph.

BABBAGE, CHARLES, Observations on the Temple of Serapis at Pozzuoli, near Naples. 8vo. Privately printed. Presentation copy with the autograph of my old and esteemed friend the author. *Red cloth.* 1847.

BALDINACCI, FILIPPO, Notizie de' Professore del Disegno da Cimabue. 14 Vols. 8vo. *Half bound calf extra, marbled edges.* Milano, 1808—12.

BARRY, JAMES, R.A., Account of a Series of Pictures in the Great Room of the Society of Arts, at the Adelphi. 8vo. London, 1783.

—— Letter to the Dilettanti Society, respecting the obtension of certain matters essentially necessary for the improvement of Public Taste, and the original views of the Royal Academy. Second Edition, with an appendix on matters lately agitated. 8vo. London, 1799.

BARLANDI, HADRIANI, Ducum Brabantiæ Chronica, &c. Folio, with map and many full-length portraits. *Bound in vellum.* Antwerp, 1600.

BARTOLOZZI AND HIS WORKS, by Andrew W. Tuer, a biographical and critical account of the life and career of Francesco Bartolozzi illustrated. 2 Vols. 4to. With

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BARTSCH, ADAM, Le Peintre Graveur. 21 Vols. 8vo. Vols. 1 to 5, contents: Vieux Maîtres Flamands. Vols. 6 to 11: Vieux Maîtres Allemands, with a Table générale to the previous six volumes. Vols. 12 to 21: Les Vieux Maîtres, Peintres, et Dessinateurs Italiens, with an alphabetical index of the names of the artists contained in the 21 Vols. Leipzig, 1854—70.

BASAN, S., Recueil d'Estampes gravées d'après les Tableaux du Cabinet de Monseigneur le Duc de Choiseul. Royal 4to. *With* 128 *engravings Half bound brown calf, uncut.* Paris, 1771.

BASAN, FR., Recueil d'Estampes gravées d'après les Tableaux de Mons. Poullain. Royal 4to. *With* 120 *engravings. Half bound brown calf, uncut.* Paris, 1781.

BEACONSFIELD, LORD, a biography by T. P. O'Connor, M.A. Second Edition. Post 8vo. *Gilt cloth.* London, 1879.

*** I contributed to this Biography some account of Mr. W. Meredith Jun., the betrothed of Miss Sarah D'Israeli, Lord Beaconsfield's sister, who died of fever at Gibraltar, on his way home, after making the grand tour with the then Mr. Benjamin D'Israeli.

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BECKFORD COLLECTION, FONTHILL, Catalogue of the Fonthill Library of Books, Pictures, &c., the property of William Beckford, Esq., sold by Mr. Phillips, September 9, 1823, and twenty-seven following days. 3 Parts in 1. 8vo. *Half bound.*

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—— The same, second edition, with the addition of the Life of Luca Giordano. Small 4to. With portraits. *Bound in vellum.* Roma, 1728.

BENKARD, J. R., Historical Sketch of the German Emperors and Kings, whose portraits are painted in the Kaisersaal, at Frankfurt-on-the-Maine. Small 8vo. With 52 full-length portraits. *Red cloth, gilt.* Frankfurt, 1855.

BERLIN GALLERY AND MUSEUMS, Jahrbuch der Königlich Preussischen Kunstsammlungen. Erster band, mit supplement. 5 parts. Folio. *Many plates.* Berlin, 1880.

Berlin Gallery, Beschreibendes Verzeichniss der Kunstwerke der National Galerie zu Berlin, von Dr. Max Jordan. 12mo. Berlin, 1871.

Berlin Gallery, Gemälde Galerie zu Berlin, beschrieben von Dr. Julius Meyer und Dr. Wilhelm Bode. Post 8vo. *Boards.* Berlin, 1878.

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—— See Waagen.

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Biographie Universelle, ancienne et moderne, ou Dictionnaire de tous les hommes qui se sont fait remarquer par leurs écrits, leurs actions, leurs talents, &c., depuis le commencement du monde jusqu'à ce jour, par une Société de gens de lettres. 21 Vols. in 7. 4to. *Calf extra, marbled edges.* Bruxelles, 1843—47.

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Biographical Dictionary of Reference, containing 1,000 names, together with a classed index of the biographical

literature of Europe and America, by R. Lawrence Phillips. 8vo. *Half bound.* London, 1871.

*** This book is fairly compiled, and includes living people, including myself.

BIOGRAPHY. CATES, WM. L. R., Dictionary of General Biography, third edition, revised. 8vo. *Cloth.* London, 1881.

This does not give living people. For other Biographical Dictionaries see CHALMERS, and GORTON.

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London, 1824.

British Museum, Handbook to the Department of Prints and Drawings there, with notices of the various Schools, by Louis Fagan. 8vo. Frontispiece after Raphael. *Green cloth.* London, 1876.

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—— See Stafford Gallery.

Britton, John, and A. Pugin, Illustrations of the Public Buildings of London, with historical and descriptive accounts. 2 Vols. 4to. With numerous engravings. *Half bound, uncut.* London, 1825.

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Bruges Gallery. See Amsterdam and Delepierre.

Brulliot, François, Dictionnaire des Monogrammes, Marques figurées, Lettres Initiales, Noms abrégés, &c., des Peintres, Dessinateurs, Graveurs, &c. 3 Vols. in 1. 4to. *Half bound calf.* Munich, 1832—34.

Brussels Museum, Catalogue des Tableaux exposés au Musée de la ville de Bruxelles. Bruxelles, 1835. Musée Royal de Peinture, *ibid.*, 1846. Tableaux de Bruges, 1842. In 1 Volume. 12mo. *Cloth.*

—— Catalogue descriptif et historique du Musée Royal de Belgique à Bruxelles, par Ed. Fetis. Post 8vo. *Cloth.* Bruxelles, 1865.

—— Catalogue illustré de l'Exposition historique de l'Art Belge et du Musée moderne de Bruxelles, d'après les Dessins originaux des Artistes, publié par F. G. Dumas. 8vo. With numerous plates. Bruxelles, 1880.

Bryan, Michael, Biographical and Critical Dictionary of Engravers, from the revival of the art under Cimabue to the present time, with indexes alphabetical and historical. Extensively illustrated with choice engravings selected from the Choiseul, Poullain, Le Brun, and other galleries. All fine impressions, and many of them proofs. 2 Vols. bound in 4. Royal 4to. *Half bound red morocco, top edges gilt.* London, 1816.

Bryan, Michael, Biographical and Critical Dictionary of Painters and Engravers from the revival of art under Cimabue, with the ciphers, monograms, and marks used by painters and engravers. New Edition, revised, enlarged, and continued to the present time, by George Stanley. Royal 8vo. *Calf gilt.* London, H. G. Bohn, 1853.

Buchanan, W., Memoirs of Painting, with a Chronological History of the Importation of Pictures by the Great Masters into England since the French Revolution. 2 Vols. 8vo. *Half canvas boards.* London, 1824.

BULLART, ISAAC, Académie des Sciences et des Arts, contenant les Vies et les Éloges historiques des Hommes Illustres qui ont excellé en ces professions depuis environ quatre Siècles parmi diverses Nations de l'Europe. 2 Vols. in 1. Folio. With upwards of 300 fine copper-plate portraits of painters, poets, artists, theologians, &c., of all countries. *In old calf binding.* Amsterdam, 1682.

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BURKE, JOHN BERNARD, Visitation of the Seats and Arms of the Noblemen and Gentlemen of Great Britain and Ireland. 4 Vols. Royal 8vo. With numerous engravings of seals and coats of arms. *Red cloth, gilt.* London, 1852—55.

BURKE, JOHN and JOHN BERNARD, Genealogical and Heraldic History of the Extinct and Dormant Baronetcies of England, Scotland, and Ireland. Second Edition. 8vo. *Red Cloth.* London, 1844.

BURKE, JOHN and JOHN BERNARD, Encyclopædia of Heraldry, or General Armoury of England, Scotland, and Ireland, comprising a registry of all armorial bearings from the earliest to the present time. Third Edition, with Supplement. 8vo. *Cloth boards.* London, 1851.

*** My armorial bearings are fully described in the Supplement.

BURNET, JOHN, Practical Essays on various branches of the Fine Arts, to which is added a critical inquiry into the principles and practice of the late Sir David Wilkie. Post 8vo. Frontispiece. *Cloth.* London, 1848.

BURTIN, F. X. DE, Treatise on the Knowledge necessary to Amateurs in Pictures, translated from the French by Robert White. 8vo. With 4 plates. *Cloth boards.* London, 1846.

BURTY, PHILIPPE, *Chefs-d'œuvre* of the Industrial Arts, Pottery, Porcelain, Glass, Enamel, Metal, Goldsmiths' work, Jewellery, and Tapestry. Edited by William Chaffers. 8vo. Many plates. *Green cloth.* London, 1869.

BUTLER, REV. ALBAN, Lives of the Fathers, Martyrs, and other principal Saints, compiled from original monuments and other authentic records, and arranged in months. 12 Vols. 8vo. With portraits and plates. *Bound in blue morocco, gilt edges.* London, 1812—15.

BUTLER'S HUDIBRAS, with variorum notes, a biography, and general index. Edited by Henry G. Bohn. 2 Vols. Post 8vo. With 30 wood-cut illustrations and 62 additional portraits. *Cloth.* Bohn's Illustrated Library, 1865.

BYRON'S, LORD, Poetical Works. Original edition, with the suppressed poems. 8 Vols. 8vo. Portrait. *Half bound, calf gilt.* J. Murray and Leigh Hunt, 1823—25.

BYRON'S, LORD, Poetical Works. Complete in 1 Volume. Collected and arranged with illustrative notes by Thomas Moore, Sir Walter Scott, Samuel Rogers, and others. Royal 8vo. Portrait and view of Newstead. *Half bound green morocco, extra.* London, John Murray, 1846.

CABINET DE CROZAT, Recueil d'Estampes d'après les plus beaux Tableaux et d'après les plus beaux Dessins qui sont en France dans le Cabinet du Roy, dans celui de Monseigneur le Duc d'Orleans, et dans autres Cabinets; divisé suivant les differentes Écoles, avec un Abrégé de la Vie des Peintres, &c. 2 Vols. Imperial folio. Containing 179 engravings. *Half bound, red morocco.* Paris, 1729—42.

CALMET'S DICTIONARY OF THE HOLY BIBLE, Edited by Mr. Charles Taylor. Royal 8vo. With maps, &c. *Boards.* London, 1865.

Calvi, G. L., Notizie sulla Vita e sulle Opere dei principali Architetti, Scultori, e Pittori, che fiorirono in Milano durante il governo dei Visconti degli Sforza. 8vo. *Half bound calf.* Milan, 1859.

Canaletti. Urbis Venetiarum Prospectus celebriores ex Antonii Canal; Tabulis XL. aere expressi ab Antonio Visentini. Royal oblong folio, with 40 large and fine engravings. *Cloth.* Venetiis, 1742.

Catalogue des Tableaux anciens et modernes, de diverses Écoles, Dessins, et Statues, formant la Galerie de feu sa Majesté Guillaume II., vendus Août 12, 1850, et jours suivantes à La Haye. 8vo. Interleaved with prices and purchasers' names. *Half bound red morocco.* Amsterdam, 1850.

Catalogue des Tableaux et Desseins précieux des Maîtres célébres des trois Écoles, etc., par Pierre Remy. Le Vente se fera 27 Fevrier, 1777. With MS. prices of the time. Small 8vo. *Old French binding.* Paris, 1777.

*** This interesting old auction catalogue describes minutely the picture by Breemberg, *St. John Preaching in the Wilderness*, No. 96 of the sale, which sold for 5019 francs, and is now mine. See page 23 of my Catalogue of Pictures. It also describes exactly my *Ruysdael*, "an upright rocky landscape," No. 127, which sold for 899 francs. See my Picture Catalogue, page 179.

Catalogue d'une riche et précieuse collection de Tableaux des plus célébres Maitres des Écoles d'Italie, des Pays-Bas, et de France, qui composent le Cabinet de feu Gabriel François de Verhulst, vendus par Henri de Neck. Small 4to. Portrait, with MS. prices and purchasers' names. *Half bound.* Bruxelles, 1779.

Catalogue Raisonné des Tableaux et Objets de Curiosité de feu M. Mariette. 8vo. Plates. Priced throughout in MS. *Calf gilt.* Paris, 1775.

Catalogue Raisonné des Estampes du Cabinet de M. le Comte Rigal, par F. L. Regnault de la Lande. 8vo. At

the end is a printed list of the prices at which they sold, December 10, 1817, by auction. *Half bound.*

Paris, 1817.

CATALOGUES. A large parcel of catalogues of picture galleries and museums in Holland, Flanders, Germany, France, and Italy, collected by R. N. Wornum, Esq., and bought by me at the sale of his effects. Upwards of 100. Many of them have his autograph and notes.

CATALOGUES. Miscellaneous old catalogues of pictures and works of art, *e.g.* Kensington Palace, 1778; Sir Ashton Lever's Museum, 1790; Stowe House, 1848; the Soulages Collection by J. C. Robinson, 1856 (to which I liberally contributed); and many other catalogues, English and Foreign. A large parcel.

CATALOGUES OF PICTURE SALES from 1771 to 1840, sold by Messrs. Christie and Manson, Phillips, Foster and Son, and others, some with prices and purchasers' names; collected by Mr. Chaplin, a celebrated picture dealer, who imported the King of Holland's gallery of pictures. 3 Vols., 4to, and 4 Vols., 8vo. *Half bound.*

CATALOGUES OF THE PICTURES, miniatures, enamels, drawings, works of art and vertu generally, sold by Messrs. Christie, Manson, and Woods, from 1841 to the end of 1883. In all, 35 large parcels; the early years up to 1867 bound in cloth. Many of the catalogues are priced by myself.

CATALOGUE OF THE PICTURES and objects of fine art and vertu sold by Messrs. Phillips and Messrs. Foster from 1831 to 1883. Several thousands. In large parcels.

CATALOGUE OF THE VALUABLE COLLECTION OF PICTURES and other works of art of the late John Watkins Brett, Esq., sold by Messrs. Christie, Manson, and Woods, April 5th, 1864, and nine following days. Illustrated with 45 engravings. With prices and purchasers' names. 8vo. *Green cloth.*

London, 1864.

CATALOGUE OF THE VALUABLE COLLECTION OF PRINTS AND PORTRAITS, the property of the late Sir Mark Masterman Sykes, sold by Messrs. Sotheby, March 29, 1824, and thirty-three following days, to July 1st. With prices and purchasers' names. Four parts in 2 Vols. 4to. *Half bound calf.* London, 1824.

CATALOGUE OF THE FINE COLLECTION OF ENGRAVINGS formed by the Rev. J. Burleigh James, sold by auction, March 19th, 1877, and twenty-seven following days. Royal 8vo. With engravings. London, 1877.

*** I have Largillière's painting of Henry, Prince of Wales, and his sister, figured here after John Smith's mezzotints, and sold as a proof impression at No. 4691. See my Catalogue of Pictures, p. 105.

CATALOGUE OF THE WORKS OF ART AND VERTU the property of Mr. David Falcke, sold by Messrs. Christie and Manson, April 19th, 1858, and eighteen following days. Royal 8vo. Many plates. *Half bound red morocco, gilt edges.* London, 1858.

CATALOGUE OF THE CELEBRATED COLLECTION of works of art and vertu known as the Vienna Museum, the property of Messrs. Löwenstein, Brothers, of Frankfort on the Maine, sold by Messrs. Christie, Manson, and Woods, March 12th, 1860, and nine following days. With numerous engraved illustrations. 8vo. *Red cloth.* London, 1860.

CATALOGUES OF THE PICTURE GALLERIES and Art Exhibitions in Holland, Flanders, Germany, and France, including the Hague, Amsterdam, Lisle, Brussels, Düsseldorf, Munich, Dresden, Vienna, Frankfürt, Prague, the Louvre, Luxembourg, Versailles, &c. Upwards of 250. 1816—1882.

CATALOGUES OF ENGLISH EXHIBITIONS of pictures and works of art, many of them pocket manuals sold at the door, including the National Picture Gallery, Portrait Gallery, South Kensington Museum, Hampton Court, Dulwich Gal-

lery, National Gallery of Scotland, International Exhibition, Turner Gallery, &c., &c. Upwards of 100, in two large parcels. 1816—1883.

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—— ECCENTRIC MAGAZINE, or Lives and Portraits of Remarkable Persons. 2 Vols. in one. 4to. Large paper, with 91 portraits. *Half bound calf.* London, 1814.

—— CALCOGRAPHIANA, or Printsellers' Chronicle and Collectors' Guide to the knowledge and value of engraved English portraits. 8vo. Portrait. *Boards.*
London, 1814.

CEAN-BERMUDEZ, DON AUGUSTIN, Diccionario historico de los mas illustres professores de las Bellas Artes en España. 6 Vols. 12mo. *In old Spanish binding.* Madrid, 1800.

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CHALMERS, ALEXANDER, General Biographical Dictionary, comprising an historical and critical account of the lives and writings of the most eminent persons in every nation. 32 Vols. *Calf gilt.* London, 1812—17.

CHANTREY, SIR FRANCIS, Recollections of his Life, Practice, and Opinions, by George Jones. Small 8vo. *Cloth.*
London, 1849.

—— Memorials of, by John Holland. Post 8vo. *Cloth.*
London, 1851.

*** The early life of Sir Francis was spent at Twickenham, in the house of Jones Burdett, Esq., at which time, in 1811, he married his cousin, Miss Wale, with whom he soon after received £10,000. He was then an amateur carver in wood, and I have a fine set of chimney-pieces of his carving. He used to visit North End House (now mine) when Admiral Hawke Locker was living there, and he was very intimate with J. M. W. Turner, the artist, who lived close by.

CHAUCER'S POETICAL WORKS, edited, with a memoir, notes, and a glossary, by Robert Bell. 4 Vols. Post 8vo. *Cloth.*
London, Bohn's Standard Library, 1878.

CHESNEAU, ERNEST, Les Chefs d'École de la Peinture Française au 19me Siècle. Post 8vo. Paris, 1862.

CHOISEUL GALLERY. See BASAN.

CHRISTIAN ICONOGRAPHY.

DIDRON, AINÉ, Iconographie Chrétienne; l'Histoire de Dieu. 4to. With numerous engraved illustrations. Paris, 1843.

—— CHRISTIAN ICONOGRAPHY, or the History of Christian Art in the Middle Ages. Translated by E. J. Millington. Vol. 1. Post 8vo. With numerous illustrations. *Green cloth.* Bohn's Illustrated Library, 1851.

—— The same, Vol. 2, as far as page 80. Unpublished. With arms. MS. *Red cloth.*

—— ANNALES ARCHAEOLOGIQUES, continuées par Edouard Didron. 28 vols. 4to. With numerous plates. The first 18 volumes are *half bound calf*, the remainder unbound.
Paris, 1844—81.

—— MANUEL D'ICONOGRAPHIE CHRÉTIENNE GRECQUE ET LATINE, avec une Introduction et des Notes; traduit du Manuscrit Byzantine, le Guide de la Peinture. Royal 8vo.
Paris, 1845.

CHRISTIAN ICONOGRAPHY.—*Continued.*

DIDRON, EDOUARD, Etude sur les Images ouvrantes et la Vierge en Ivoire du Louvre. 4to. With 9 large copper-plate engravings. Paris, 1870.

GRIMOUARD DE SAINT-LAURENT, Manuel de l'Art Chrétien. Royal 8vo. With numerous engraved illustrations. Paris, 1878.

AUDSLEY, W. and G., Handbook of Christian Symbolism. Small 4to. With plates, plain and coloured. *Gilt cloth.* London, 1865.

TWINING, LOUISA, Symbols and Emblems of Early and Mediæval Christian Art. Royal 4to. With 93 engravings. *Cloth boards.* London, 1852.

—— TYPES AND FIGURES OF THE BIBLE, illustrated by the Art of the early and middle ages. Small 4to. With 54 outline engravings. *Cloth boards.* London, 1855.

CROSNIER, L'ABBÉ, Iconographie Chrétienne, ou, Etude des Sculptures, Peintures, etc., qu'on rencontre sur les Monumens Religieux du Moyen Age. 8vo. Plates. Paris, 1848.

ALT, HEINRICH, Die Heilingenbilder, oder die Bildende Kunst und die Theologische Wissenschaft in ihrem gegenseitigen Verhältniss historisch dargestellt. 8vo. Berlin, 1845.

PIPER, FERDINAND, Mythologie der Christlichen Kunst, von der ältesten Zeit bis in's sechszehnte Jahrhundert. 2 Vols. 8vo. *Cloth.* Weimar, 1847—51.

DURANDUS, WILLIAM, The Symbolism of Churches and Church Ornaments. Translated from the Latin, with an Introductory Essay and Notes, by J. M. Neale and the Rev. Benjamin Webb. Crown 8vo. *Cloth.* Leeds, 1843.

INMAN, THOMAS, Ancient Pagan and Modern Christian Symbolism exposed and explained. Second edition, revised and enlarged. 8vo. With 19 plates. *Cloth.* London, 1874.

CHRISTIAN ICONOGRAPHY.—*Continued.*

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CLAY, REV. J. C., The Virgin Mary, and the Traditions of Painters. 12mo. *Cloth.* London, 1873.

CHRISTLICHE KUNSTSYMBOLIK UND IKONOGRAPHIE. Frankfurt, 1839.—Die Attribute der Heiligen, alphabetisch geordnet. Hanover, 1843.—Ikonographie der Heiligen, von J. von Radowitz. Berlin, 1834.—Die bildlichen Darstellungen im Sanctuarium der Christlichen Kirchen, von 5ten bis 14ten Jahrhundert. Trier, 1835. Plates. 4 Vols. in 1. 8vo. *Half bound.*

HUSENBETH, F. C., Emblems of Saints, by which they are distinguished in Works of Art. Post 8vo. First Edition. London, 1850.

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*** See Butler's *Lives of the Saints*, Fox's *Book of Martyrs*, and Mrs. Jameson's Works.

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*** I have oil paintings of two of the etchings, *i.e.* the frontispiece showing the room in which Napoleon was born, and the Castle of Ajaccio. See PICTURE CATALOGUE, page 41.

Cowper, Wm., Complete Works and Translations, edited with a Memoir of the Author, by Robert Southey. 8 Vols. Post 8vo. With 45 engravings after Stothard. *Cloth.*
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DEBRY, Theodore, Bibliotheca Chalcographica, hoc est virtute et eruditione Clarorum Virorum Imagines. 9 parts complete, with the letterpress. Small 4to. Containing upwards of 500 copper-plate portraits of Scholars of all ages and countries, especially England. *In the original calf binding.* Heidelberg et Frankfurt, 1652—69.

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DELEPIERRE, OCTAVE, Galerie d'Artistes Brugeois, ou, Biographie concise des Peintres, Sculpteurs, et Graveurs célèbres de Bruges. 8vo. With portrait and plates. Bruges, 1840. *Also*, Les trois Frères, Van Eyck et Jean Hemling. 2 Vols. in 1. 8vo. *Cloth.* Bruges, 1848.

*** M. Delepierre does not accept the name of Memling instead of Hemling, or even allude to this modernised change.

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—— Gems of the, with explanatory text by Charles Clauss. Royal folio. With 30 copper-plate engravings. *Red cloth, extra.* London, 1871.

—— Catalogue de la Galerie Royale de Dresde, par Julius Hübner, quatrième édition augmentée, 1872. Do. in German, 1876. Do. in English, translated by J. Pond, 1876. 12mo. Dresde, 1862.

—— See Galerie Royale de Dresde.

Duchesne Aîné, Essai sur les Nielles, Gravures des Orfèvres Florentins du XV^me^ siècle. 8vo. Plates. *Brown morocco, gilt edges.* Paris, 1826.

Dulwich Gallery, a series of 50 beautifully coloured plates from the most celebrated pictures in this remarkable collection, executed by R. Cockburn (custodian). All mounted on tinted card board in the manner of drawings. Atlas folio. In a handsome portfolio. *Half morocco.*

—— Beauties of the, a descriptive Catalogue of 347 pictures. Post 8vo. *Boards.* London, 1824.

DUPLESSIS, GEORGES, Histoire de la Gravure en Italie, en Espagne, en Allemagne, dans les Pays-bas, en Angleterre, et en France; contenant 73 Reproductions de gravures anciennes par le Procédé de M. Amaud Durand. Royal 8vo. Plates. *Cloth.* Paris, 1880.

DUPPA, RICHARD, History of the Spanish School of Painting, to which is added an historical sketch of the rise and progress of miniature illuminations. 12mo. *Cloth.* London, 1843.

DÜRER, ALBERT, Apocaliptis cum Figuris. The Apocalypsis, a complete set of sixteen impressions, in an early state, Latin text on the reverse, with date, 1511. Imperial folio. *Christie's, S. Boddington, Esq., May 22nd,* 1877. £9.

—— EPITOME IN DIVÆ PARTHENICES PER FIGURAS, cum versibus an. Xtis Chelidonii, *i.e.* THE LIFE OF THE VIRGIN. A complete set of the twenty ancient engravings in an early state, with the Latin text. Imperial folio. Mounted on drawing paper. *Christie's, S. Boddington, Esq., May 22nd,* 1877. £20.

—— PASSIO DOMINI NOSTRI EX HIERONYMO DOMENICO MANCINO sedulio, et Baptismo Mantuano, per fratrem Chelidonium collecta, cum figuris Alberti Dureri Norici Pictoris. THE LARGE PASSION, a complete set of twelve impressions, with the Latin text on the reverse. Mounted on drawing paper. Imperial folio. Nürnberg, 1511.

Christie's, S. Boddington, Esq., May 22nd, 1877. £8.

—— THE PASSION OF OUR LORD JESUS CHRIST, edited by Henry Cole. Post 8vo. With 37 woodcut engravings of what is known as the "Small Passion," taken from the woodblocks which are preserved in the British Museum. *Half bound morocco, uncut.* London, 1844.

—— KLEINE PASSION, getreu in Holz nachgeschnitten von C. Deis. 6 Parts. 4to. Containing 37 well-executed woodcuts. Stuttgart, n. d. (1850?)

—— THIRTY LARGE ENGRAVINGS ON WOOD OF SACRED SUBJECTS, mostly marked A.D., and one of them dated 1523. *Bought singly at the sale of S. Boddington, Esq., at Christie's, May 22nd,* 1877, *gross cost about* £12 12*s.*

Fine Art Books.]

Dürer, Albert, De Symmetriæ Anatomicæ Institutiones Geometricæ; &c. 3 Vols. in 1. Folio. With numerous anatomical and geometrical illustrations. *Old calf.* 1532-35.

—— Oeuvres de, reproduits et publiés par Amaud Durand; texte par Georges Duplessis. 10 Parts. Royal Folio, containing 108 plates, mounted on stout drawing paper.
Paris, Durand, n. d. (1850?)

—— La Vie de Sainte Vierge Marie en vingt gravures sur bois, decrites en vers Latins par Chelidonius. Reproduction, procédé de P. W. Vande Weher. Imperial 4to. With 20 facsimile engravings. Utrecht, n. d. (1850?)

—— Designs for the Prayer Book. Folio. With portrait and 43 marginal plates. *Half bound cloth.*
London, 1817.

—— The Humiliation and Exaltation of our Redeemer, in 32 prints representing the original wood-blocks now in the British Museum; edited by Archdeacon Allen. 12mo. *Half bound.* London, 1856.

—— Das Gedechtniss Albert Dürer, zum ehren eines der volkommenster Künstler seiner Zeit. 12mo. *Cloth.* Goslar, 1728.

—— Reliquien. 32mo. Portrait and engraved autographs. *Half vellum.* Nurnberg, 1828.

—— Leben und Werke, von Joseph Heller, in drei Bänden. Vol. II. in 3 parts (all published). 8vo. *Half bound calf.* Leipzic, 1831.

*** This enthusiastic admirer of Albert Dürer, whom I visited annually at Bamberg for several years before he published this book, worked hard in his cause, but died before he could complete the first volume which was to have contained Dürer's life. He had some of his finest engraved works in his studio, and allowed me to buy his duplicates which I did with considerable advantage.

Dürer, Albert, und Seine Kunst, bearbeitet von G. C. Nagler. 8vo. With portrait. *Cloth.* München, 1837.

—— In de Nederlanden, door Frederic Verachter. 8vo. Antwerp, 1840.

—— Leben und Werken, von Dr. A. v. Eye, zweite durch einen Anhang verbesserte Ausgabe. 8vo. With a large historical table of his works. Nördlingen, 1869.

—— Life and Works, including autobiographical papers and complete catalogues, by W. B. Scott. With six etchings by the author, and other illustrations. Crown 8vo. *Bound in cloth.* London, 1869.

—— History of the Life of, with a translation of his letters and journal, and some account of his works, by Mrs. Charles Heaton. Royal 8vo. With 31 finely executed autotype illustrations. *Bound in crimson cloth, richly gilt.* London, 1870.

—— Geschichte seines Lebens und seiner Kunst, von Moritz Thausing, mit Illustrationen. Royal 8vo. With an engraved title-page containing Dürer's full-length portrait as painted on the corner of the famous Vienna picture, and 52 woodcuts. Leipzig, 1876.

—— Sa Vie et ses Oeuvres, par Moritz Thausing, traduit de l'allemand par Gustave Gruyer. Imperial 8vo. With 75 plates. Paris, Didot, 1878.

—— Life and Works, by Moritz Thausing, translated from the German by Fred. A. Eaton. With about 60 portraits and illustrations. 2 Vols. 8vo. *Cloth boards.* London, 1882.

—— Etude sur le Triptique d'Albert Dürer dit le Tableau d'Hôtel de Heller, par Charles Ephrussi. Royal 4to. With 25 engravings. Paris, 1876.

—— Catalogue d'une Collection Extraordinaire d'Estämpes, de Dessins, et de Sculpture formée par Alex. Posonyi, à Vienne, vendues à Munich, November 11th, 1867. Royal 8vo. Munich, 1867.

Eastlake, Sir Charles Lock, Contributions to the Literature of the Fine Arts, with a Memoir compiled by Lady Eastlake. 2 Vols. 8vo. *Brown cloth.* London, 1870.

Edwards, Edward, Anecdotes of Painters who have resided or been born in England, with critical remarks on their productions; intended as a supplement to Horace Lord Orford's *Anecdotes of Painting.* 4to. With 32 portraits and Plates. *Half bound calf.* London, 1808.

Ellet, Mrs. E. F., Women Artists in all Ages and in all Countries. 12mo. *Cloth.* London, 1859.

Ellis, George Agar, Catalogue of the principal Pictures in Flanders and Holland, 1822. Post 8vo. *Cloth.*
Privately printed, 1826.

Emeric, David, Notices Historiques sur les Chefs-d'œuvres de la Peinture moderne. Post 8vo. Paris, 1862.

English Connoisseur, containing an account of whatever is curious in painting, sculpture, &c., in the palaces and seats of the nobility and gentry of England. 2 Vols. 12mo. *Old calf binding.* London, 1766.

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Engravings, A Portfolio of various, including the following, of all of which I have the original pictures, *e.g.* Two different etchings, one a mezzo-tint inscribed "Traffic," and signed Wigstead, the other an etching without inscription, signed Rowlandson, being exactly the same subject, which I attribute, and I think correctly, to George Morland. See p. 131 of my Picture Catalogue. Sterne's Maria, after Angelica Kauffman, an oval. A coloured drawing of an Indian Bird in a Landscape. Shakespeare before Sir Thomas Lucy, after A. Chisholm. See Picture Catalogue,

page 33. The Deluge, after Loutherbourg, engraved for Macklin's Bible. The Victory of Death, an elaborate and curious engraving after David Vinckenbooms. See Picture Catalogue, page 214.

ESTE, HOUSE OF, see HOUSE.

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London, n. d. (1850—60?)

EVANS, A. E., Fine Art Circular and Print Collector's Manual, a catalogue of 6,000 etchings and engravings by artists of every school and period, with prices; and a descriptive catalogue of 400 engravings unknown to Bartsch. 8vo. *Cloth.* London, 1857.

EXHIBITION CATALOGUES OF THE ROYAL ACADEMY OF ARTS from the commencement in 1769 to the present time (1883), 115 parts, with the addition of various guides and pamphlets relating thereto. Three of the early years, 1772, 1774, and 1777, are partly MS. neatly written. *Half bound, red morocco, uncut, in 6 volumes, up to 1879, the remaining parts are unbound.*

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—— Industrial and Fine Art Exhibition, Richmond, Surrey, 1881. Catalogue. 8vo. At which I exhibited several pictures and articles of *vertu.*

Exhibitions (*continued*). Grosvenor Gallery, an Illustrated Catalogue, Winter Exhibition, 1877—78, of Drawings by the Old Masters, &c., with a critical introduction by J. Comyns Carr. Royal 4to. With 14 engravings. London, 1879.

—— See Ironmongers' Hall, Kensington (South) Museum, and Catalogues.

Eyck, John van. See Delepierre, Schopenhauer, Weale.

Felibien, M., Entrétiens sur les Vies et sur les Ouvrages des plus excellens Peintres anciens et modernes. 4 Vols. 12mo. *Old calf binding.* London, 1705.

Fesch (Cardinal), Gallery. See Galerie.

Fine Arts Quarterly Review, from its commencement in May 1863 to June 1867. The two series, being all published. 5 Vols. Imperial 8vo. *Half bound Russia, top edges gilt.* Chapman & Hall, 1863—67.

Fine Arts. A volume so called containing seven pamphlets of various dates, and among them Uvedale Price's letter to H. Repton on the practice and principles of landscape painting.

Fiorillo, J. D., Geschichte der Zeichnenden Künste, in Deutschland und der Vereinigten Niederlanden. 4 Vols. 8vo. *Brown calf, marbled edges.* Hanover, 1815—20.

—— Geschichte der Zeichnenden Künste, von ihrer Wiederaufhebung bis auf die neuesten Zeiten. 5 Vols. 8vo. *Brown calf, marbled edges.* Göttingen, 1798—1808.

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Flaxman's Lectures on Sculpture, as delivered before the President and Members of the Royal Academy. 8vo. With 52 plates. *Cloth.* London, Bohn, 1838.

Flemish and French Pictures, with notes concerning the painters and their works, by F. G. Stephens. Small 4to. With 16 engraved illustrations, mostly from the *Gazette des Beaux Arts*. *Brown cloth, gilt edges.* London, 1875.

Florence Gallery—Catalogo della R. Galleria di Firenze. 2 Parts, *Firenze*, 1863—Guida della R. Galleria del Palazzo Pitti, Firenze, 1864. 3 Parts in 1 Vol. Post 8vo. *Cloth.*

—— See Galerie de Florence.

Fonthill Collection. See Beckford.

Forni, Ulisse, Manuale de Pittore Restauratore. *Firenze*, 1866—Manuale ragionato per le parte mecanica dell' arte del Restauratore dei Depìnti, del Conte Giovanni Secco-Suardo. *Milano*, 1866. 2 Vols. in 1. Post 8vo. *Half bound calf.*

Förster, Ernst, Geschichte der Deutschen Kunst von Einführung des Christenthums bis zur gegenwart. 5 Vols. in 2. Post 8vo. With 57 engraved illustrations. *Half bound, red morocco.* Leipzig, 1860.

Fox, John, Book of Martyrs, or Acts and Monuments of the Church. New edition, edited by the Rev. John Cumming, D.D. 3 Vols. Imperial 8vo. With numerous wood-engravings. *Bound in crimson cloth, gilt backs.* London, 1875.

Frankfurt Gallery. See Galerie.

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GABET, CH., Dictionnaire des Artistes de l'École Française du 19e Siècle. 8vo. *Half bound red morocco.* Paris, 1831.

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—— For other Galleries see Berlin, Dulwich, Grosvenor, Le Brun, Leigh Court, Leuchtenberg, Munich, Musée, National, Royal Gallery, Stafford, etc.

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GIOTTO AND HIS WORKS. See RUSKIN.

GOBELINS TAPISSERIES, Notice Historique, et de Tapis de la Savonnerie, &c., par A. L. Lacordaire. 8vo. Paris, 1853.

GOOL, JOHAN VAN, Nieuwe Schouburg der Niderlandsche Kunstschilders en Schilderessen. 2 Vols. 8vo. Many portraits. *Bound in vellum.* Gravenhaghe, 1850—51.

Görling, Dr. Adolph, Geschihte der Malerei von den frühesten Kunstanfängen bis zur blüte der Künste ins gegenwart. 2 Vols in 1. 8vo. With many plates. *Half bound calf.* Leipzig, 1866—67.

Gorton, John, General Biographical Dictionary, with a supplementary volume completing the work to the present time (1850). 4 Vols. 8vo. *Calf extra marbled edges.* London, 1851.

Gotofredi, J. Ludovici, Archæologia Cosmica, sive Imperatorum, Regnorum, Principalium, Rerumque Publicarum, Commentarii Excellentissimi. 3 Vols folio. With numerous maps and views, including a few early large ones of London in four sheets. *Bound in vellum.* Frankfort, 1649.

Gould, John, Biographical Sketches of Eminent Artists, comprising Painters, Sculptors, Engravers, and Architects. Thick 12mo. *Boards.* London, 1834.

Gould, John, Biographical Dictionary of Painters, Sculptors, Engravers, and Architects from the earliest age to the present time. New edition with an appendix by C. J. Nieuwenhuys. 2 Vols. 12mo. *Boards.* London, 1839.

Gower, Lord Ronald, Three Hundred French Portraits representing Personages of the Courts of Francis I., Henry II., and Francis II., by Francis Clouet, commonly known as *Janet.* Autolithographed from the originals at Castle-Howard, Yorkshire, by Messrs. Maclure and Macdonald. 2 Vols. Folio. *Blue cloth, gilt.* London, 1875.

Granger, Rev. J., Biographical History of England from Egbert the Great to the Revolution. Fourth edition, London, 1804. 4 Vols. Numerous portraits.—Noble (Mark), continuation of Granger from the Revolution to the end of George the First's reign. 3 Vols. London, 1806. With numerous portraits. In all 7 Vols. Royal 8vo. *Calf gilt, uniform.*

GRANGER (*continued*), Fifth Edition, with upwards of four hundred additional Lives. 6 Vols. 8vo. 1824. Noble's continuation. 3 Vols. 1806. In all 9 Vols. 8vo. *Half cloth.*

—— CATALOGUE OF RICHARDSON'S COLLECTION OF ENGLISH PORTRAITS, engraved from rare prints or original pictures, as described by Granger. Royal 8vo. Three hundred and eleven portraits with printed list. London, 1798—1800.

—— COLLECTION OF PORTRAITS, forming a supplement to Richardson's copies, &c. 2 Vols. in 1. Royal 4to. Containing fifty-two fine portraits. *Cloth.* London, 1824.

GRAPHISCHE DARSTELLUNG DER GESCHICHTE DER MALEREI, von Giunta Pisana und Guido da Siena, bis auf Louis Jacques, David und Jacob Asmund Carstens, in 10 Tableaux. Atlas folio. A series of very large engraved plates, giving a History of Painters in historical parallels, from the earliest period to Angelica Kaufmann, 1808. Wien, 1853.

GRIMM, HERMAN, Über Künstler und Künstwerke. 2 Vols. in 1. 8vo. With 15 tinted photographs after old masters. *Half bound calf.* Berlin, 1865—67.

GROSVENOR GALLERY, Catalogue of the Pictures of Earl Grosvenor at Grosvenor House, with etchings from the whole collection and historical articles by John Young, engraver. 4to. With 125 plates. *Half bound.* London, 1821.

GRUNER, LEWIS, Descriptions of the Plates and Fresco Decorations and Stuccos of Churches and Palaces in Italy, during the Fifteenth and Sixteenth Centuries. With an Essay on the Arabesques of the Ancients, as compared with those of Raphael and his School, by A. Hittorff. 4to. *In old red morocco.* London, 1844.

*** I see in this volume that the Giulio Romano Frescoes, the locality of which perplexed me at page 173 of my Catalogue of Pictures, are as I suspected in the Villa Modena. See pages 14 and 15 of Gruner's book.

GUIDE DE FLORENCE ET DE SES ENVIRONS, avec la Description des Galeries, par l'Abbé A. Bulgarini. 12mo. Plates. *Boards.* Florence, 1840.

GUIDE PITTORESQUE ET ARTISTIQUE DU VOYAGEUR EN HOLLANDE. Frontispiece and Maps. 18mo. *Cloth.* Bruxelles, 1845.

GUIDE THROUGH THE GALLERIES OF PAINTINGS of the Imperial Museum of the Louvre. Post 8vo. *Cloth.* Paris, 1867.

GUIDES TO CITIES AND PICTURE GALLERIES in various parts of Europe. A large parcel, not worth cataloguing separately.

GUILDHALL COLLECTION, Catalogue of Engraved Portraits, Topographical Drawings and Prints, Coins, Gems, Autographs, and Works of Art in the Guildhall Library. 8vo. London, 1872.

GUIZOT, M., The Fine Arts, their Nature and Relations. Translated by George Grove, with 18 illustrations drawn on wood by George Scharf. Second edition. 8vo. *Half bound double morocco, top edges gilt.* London, 1855.

GWINNER, PH. FRS., KÜNST und Künstler in Frankfurt am Main vom 13ten Jahrhundert bis zur eröffnung des Städelschen Künst-Instituts. 8vo. With two portraits, one of which is that of Maria Sibylla Mirian. 8vo. *Half bound green calf.* Frankfurt, 1862.

HAGUE MUSEUM, see MUSÉES.

HAMERTON, P. H., Contemporary French Portraits, an Essay. 4to. With 16 engraved illustrations, including Meissonier, Rosa Bonheur, Gérôme, Bigrès, &c. *Blue cloth, gilt sides and edges.* London, 1868.

HAMBURGISCHES KÜNSTLER-LEXICON, Erster band, die Bildenden Künstler. 8vo. *Half bound calf.* Hamburg, 1854.

HAMILTON PALACE COLLECTION (sold June 17th to July 20th, 1882, by Messrs. Christie, Manson, and Woods) of pictures,

porcelain, and fine art works. The Illustrated Catalogue, with prices and purchasers' names. 4to. Many plates. *Cloth.* 1882.

HAMILTON, G., The English School of Painting and Sculpture, a series of the most approved productions executed by British artists from the days of Hogarth to the present time (letterpress in English and French). 4 Vols. 12mo. Numerous plates in outline. *Green cloth boards.* London, 1832—33.

HAMILTON, H. C., Index to the Pictorial History of England, with a complete chronological key to the civil and military events, &c. Royal 8vo. *Cloth.* London, 1850.

HAMPTON COURT, Historical Catalogue of the Pictures in the Royal Collection there, with notes descriptive, biographical, and critical, by Ernest Law, B.A., &c. London, 1881.

HANDBOOKS to various parts of Great Britain, France, Germany, Belgium, Switzerland, Italy, &c., including John Murray's, Adam Black's, Galignani's, and others. Upwards of 100 volumes in two large parcels.

*** Useful for accounts of the picture galleries and private collections of works of art.

HANDMAID TO THE ARTS, teaching a thorough knowledge of the materia pictoria, &c. 8vo. *Old calf.* London, 1758.

HANOVER. Das Königreich Hannover in malerischen Original Ansichten seiner interessantesten Gegenden, nach der Natur aufgenommen von Georg Osterwald, &c. 8vo. Numerous steel engravings. *Half bound, red morocco, gilt edges.* Darmstadt, 1847.

HARDING, E., Biographical Mirrour, comprising a series of ancient and modern English portraits of eminent and distinguished persons, from original pictures and drawings, with some account of their lives and works. 3 Vols. in 1. 4to. With 151 portraits. *Old calf.* London, 1795—98.

HARDING, J. D., Eight original drawings of cottages and villas, highly finished in Indian ink. Unpublished. Size, 6 in. by 8. *Mounted on 4to cardboard.*

HARFORD, JOHN S., Poetry of Michael Angelo Buonarotti, to which are added Memoirs of Vittoria Colonna and Savonarola. 8vo. With 9 portraits. *Half bound morocco.* Lond. 1858.

HARMS, ANTOINE FREDERIC, Tables Historiques et Chronologiques des plus fameux Peintres anciens et modernes. Folio. *Cloth.* Bronsvic, 1842.

*** This is a chronological list of painters, giving their births, deaths, and other particulars, besides references to his authorities and a complete alphabetical index.

HAVARD, HENRI, L'Art et les Artistes Hollandais. 4 parts. Royal 8vo. Paris, 1872—81.

—— Histoire de la Peinture Hollandaise. Crown 8vo. With numerous engraved illustrations. *Cloth.* Paris, 1882.

HAYDN'S DICTIONARY OF DATES, or Universal Index of Biography from the Creation to the present time; edited by J. B. Payne. 8vo. *Cloth.* London, 1870.

—— The Same, Seventeenth Edition, enlarged and continued by Benjamin Vincent. 8vo. *Cloth.* 1881.

HAYDON, BENJAMIN ROBERT, Correspondence and Table-Talk, with a Memoir by his son Fred. Wordsworth Haydon. 2 Vols. 8vo. With portraits of him by Wilkie and Park, and facsimile sketches. *Cloth boards.* London, 1876.

*** I have two beautifully coloured drawings, executed in Haydon's Academy, presumably by himself for the use of his pupils. I bought them at Phillips' auction rooms many years ago under that representation. The subjects are, "The Sybilla Cumana," after Domenichino, and "Ecce Homo," after Carlo Dolce.

HEAD, SIR EDMUND, Handbook of the Spanish and French Schools of Painting; intended as a sequel to Kugler's

Handbooks of the Italian, German, and Dutch Schools of Painting. Post 8vo. *Red cloth.* London, 1848.

HEEMSKERCK, MARTIN, Catalogue of the prints which have been engraved after him, by Thomas Kerrich, M.A. 8vo. Portrait. *Half bound, calf gilt.* Cambridge, 1829.

HELLER, JOSEPH, Monogrammen-Lexicon, enthaltend die bekannten, zweifelhaften, und unbekannten Zeichen, &c. 8vo. Numerous woodcuts. *Half bound calf.* Bamberg, 1831.

—— Geschichte der Holzschneidekunst von den ältesten bis auf die neuesten Zeiten ; nebst zwei Beilagen enthaltend den Ursprung der Spielkarten und ein Verzeichniss der sämmtlichen xylographischen Werke. 8vo. With numerous woodcuts. *Half bound calf.* Bamberg, 1823.

—— Praktisches Handbuch für Kupferstichsammler, oder Lexicon der vorzüglichsten und beliebtesten Kupfersticher, Formschneider, Lithographen, &c., &c., zweite vermehrte Auflage. 8vo. Portrait. *Half bound calf.* Leipzig, 1850.

—— See DURER, ALBERT.

HEMLING, Mémoires Inédits sur la Vie et les Ouvrages des Membres de l'Académie Royale de Peinture et de Sculpture, par MM. Dussieux, Soulié, Chennevières, &c. 2 Vols. 8vo. *Half bound calf.* Paris, 1854.

—— Chasse de Sainte Ursule, par Jean Memling. 75 large lithographic plates. Atlas folio. *Half bound.* Bruxelles, n. d.

—— See DELEPIERRE, GALERIE ZU BRAUNSCHWEIG, KELLERHOVEN, NIEUWENHUYS, &c.

HENDERSYDE PARK GALLERY, Catalogue of the pictures, statues, bronzes, &c., at Hendersyde Park (John Waldie, Esq.). Small 8vo. Frontispiece. *Half bound calf.* Presentation copy, with my friend Waldie's autograph. Kelso, 1859.

Herbst, M. F., Notice des Tableaux du Musée Napoleon III. exposés dans les salles de la Colonnade au Louvre.—Notice des Tableaux exposés dans les Galeries du Musée Impérial du Louvre, par Fred. Villot. Deux parties. 3 Vols. in 1. Post 8vo. *Cloth.* Paris, 1864—66.

Histoire des Peintres de toutes les Écoles, par MM. Charles Blanc, Paul Mantz, Auguste Demmin, Marius Chaumelin, et G. Lafenèstre. 13 Vols. Folio. Containing several thousand engravings. *Half bound red morocco.* Paris, Renouard, 1861—1876.

Vols. 1, 2, 3. École Française. 4, 5. École Hollandaise. 6. École Flamande. 7. École Anglaise et Espagnole. 8. École Allemande. 9. École Venitienne. 10. École Ombrienne et Romaine. 11. École Polonaise. 12. École Milanaise, Lombarde, Ferraraise, Genoise, et Napolitaine. 13. École Florentine.

Historic Gallery of Portraits and Paintings; or Biographical Review, containing a brief account of the lives of the most celebrated men in every age and country, and graphic illustrations of the finest specimens of the arts, ancient and modern. 7 Vols. 8vo. With upwards of 500 outline engravings. *Cloth boards.* London, 1807—1819.

Hobbes, James R., Picture-Collector's Manual, adapted to the Professional Man and the Amateur. 2 Vols. 8vo. Vol. 1 contains a dictionary of names of painters, &c.; Vol. 2 an alphabetical arrangement of scholars and masters, with a classification of subjects. *Cloth boards.* London, 1849.

Hogarth's (William) Works, from the original plates, restored by James Heath, with the addition of many subjects, to which are prefixed a Biographical Essay and explanations of the subjects of the plates, by John Nichols, F.S.A. Atlas folio. Containing 119 fine engravings, including India proofs of "Before and After," and the Snuff

box plate of "Feeding Poultry," all in the first state of the plates after the original repairs. *Half bound in old Russia.* London, Baldwin, 1821.

*** This is the sample copy upon which I bought the copper plates and the entire stock of books from the trustees of Baldwin's insolvent estate. The plates have since been several times extensively repaired, but only once under my direction, and that was well performed by Wm. Radclyffe of Birmingham. To this copy have been added several rare engravings by Hogarth in early states, including "The Doctors in Labour," a set of 12 small engravings never published in his works.

HOGARTH, Illustrated by John Ireland, with the supplementary volume. 3 Vols. Royal 8vo. With 136 engravings. *Boards, uncut.* London, 1791—98.

—— Graphic Illustrations of, from pictures, drawings, and scarce prints in the possession of Samuel Ireland. 2 Vols. Royal 8vo. With 106 engravings. *Calf, extra gilt edges.* London, 1794—99.

—— Works, including the "Analysis of Beauty," elucidated by descriptions, critical, moral, and historical, by Thomas Clerk. 2 vols. 8vo. Numerous plates. *Half bound.* London, 1810.

—— Moralized, by John Trusler. 8vo. With 57 copper plates, and sundry wood engravings. *Old calf.* Lond. 1768.

—— The same, new edition by John Major. 8vo. *Boards.* London, 1841.

—— Genuine Works, with biographical anecdotes, a chronological catalogue, and commentary, and a Clavis Hogarthiana, &c., by John Nichols and the late George Steevens. 3 Vols. 4to. With above 200 copper-plate engravings. *Boards, uncut.* London, 1808—17.

—— The same, Vol. 3 only, containing the Clavis Hogarthiana and illustrative pages, with 50 additional plates, not contained in previous editions. 4to. *Boards, uncut.* London, 1817.

—— Complete Works, with Life and anecdotal description of his pictures, by John Ireland and John Nichols, F.S.A. 3 vols. Post 8vo. Numerous plates. *Cloth gilt.* Ib. 1874.

HOGARTH, WILLIAM, Analysis of Beauty, written with the view of fixing the fluctuating ideas of taste. Royal 8vo. With 17 Plates. *Boards, uncut.* London, 1810.

—— Frolic, the five days' peregrination by land and water around the Isle of Sheppey in 1732. Small 4to. With 30 Illustrative engravings. *Red cloth, gilt.* London, n. d. (1850?)

—— Illustrated from passages in authors he never read and could not understand. 8vo. London, Nichols, 1816.

—— Anecdotes of, written by himself, with essays on his life and genius, and criticisms on his works, selected from Walpole, Gilpin, J. Ireland, Lamb, Phillips, and others, by J. B. Nichols, to which are added a catalogue of his paintings, prints, &c. Post 8vo. With 48 engravings. *Boards, uncut.* London, 1833.

HOLBEIN, HANS, Portraits of Illustrious Persons of the Court of Henry VIII. in the collection of his Majesty, imitations of the original drawings by John Chamberlaine, with biographical notices. Elephant 4to. With 70 coloured portraits, proof impressions. *Richly bound in green morocco, with borders and gilt edges.* London, 1812.

—— ALBUM, text von Dr. Alfred Woltmann. Royal 4to. With numerous plates. *Gilt cloth.* Berlin, 1865.

—— DANCE OF DEATH, AND BIBLE CUTS, with Introduction and descriptions by the late Francis Douce, Esq., and Dr. Thomas Frognall Dibdin. Post 8vo. With upwards of 150 facsimile engravings. London, Bohn's Illustrated Library, 1858.

—— Some Account of his Life and Works, by Ralph Nicholson Wornum. Imperial 8vo. With 34 engraved illustrations, including portrait. *Green cloth, gilt sides.* London, 1867.

HOLBEIN, HANS, AND THE MEIER MADONNA, by Ralph Wornum, keeper of the National Gallery. Imperial 8vo. Plates. Arundel Society, 1871.

—— UND SEINE ZEIT, von Alfred Woltmann, zweite umgearbeitete Auflage. Royal 8vo. With numerous engraved illustrations. Leipzig, 1874.

—— MITTHEILUNGEN DER ANTIQUARISCHEN GESELLSCHAFT IN ZÜRICH. Wandgemälde im Bischöflichen Palast zu Chur, mit Darstellungen der Holbeinischen Todesbilder. Imperial 4to. Plates, the Dance of Death, &c. Zurich, 1878.

HOLLAND, HENRY, HEROOLOGIA ANGLICA hoc est Clarissimorum et Doctissimorum aliquot Anglorum, qui florerunt ab anno Christi MD. usque ad presentem Annum MDCXX., Vivæ Effigies, Vitæ et Elogia. Folio. With 67 fine portraits and monuments by Crispin de Pass. *Maroon morocco, gilt edges.* Londinum, impensis Crispin de Pass, 1620.

HOLLAND AND BELGIUM, their History and Topography, by Professor van Kampen, with numerous engravings on steel by W. H. Bartlett. 8vo. *Extra cloth boards, gilt edges.* London, n. d. (? 1859).

HOTHO, H. G., Malerschule Hubert's van Eyck, nebst Deutschen Vorgängern und Zeitgenossen. 2 Vols. 12mo. Berlin, 1855—58.

HOUGHTON GALLERY, a Collection of Prints engraved after the most capital Paintings in the Collection of her Imperial Majesty Catherine II., Empress of Russia, formerly in the possession of the Earl of Orford, at Houghton in Norfolk. 2 Vols. Atlas folio. With portraits of the Empress and Sir Robert Walpole, afterwards Earl of Orford, vignette Titles by Bartolozzi, and 129 fine engravings, early impressions, in all 133. *Half bound, uncut.* London, Boydell, 1788.

HOUBRAKEN, ARNOLD, Groote Schonburgh der Nederlandsche Konstschilders en Schildereien, een Vervolg op het Schilderboek van K. v. Mander. 3 Vols. 8vo. With numerous well-engraved portr its, fine impressions. *Bound in old Dutch calf.* Gravenhaghe, 1753.

HOUBRAKEN AND VERTUE'S HEADS OF ILLUSTRIOUS PERSONAGES OF GREAT BRITAIN, with their Lives and Characters, by Thomas Birch. Folio. With 108 portraits from Chaucer to Alexander Pope. *Half bound calf.* London, 1813.

HOUSE OF ESTE, Degli Eroi della Serenissima Casa d'Este, ch'ebbero il Dominio in Ferrara, Memorie dei Francesco Berni. 4to. With frontispiece and two portraits, one of Matilda d'Este, ancestress of the Royal House of Great Britain ; the other of Azzo Ottavo. Ferrara, 1640.

—— HISTORIA DE PRINCIPI DI ESTE, Libri VIII. ; de Gio. Batt. Pigna a Donna Alfonso Secondo Duca di Ferrara. Folio. *Old Italian calf binding.* Ferrara, 1570.

*** The history of the Guelphs and Ghibellines is contained in this volume.

HOWARD, HENRY, R.A., Course of Lectures on Painting, delivered at the Royal Academy of Fine Arts ; edited, with a memoir of the author, by Frank Howard. Post 8vo. *Cloth.* London, H. G. Bohn, 1848.

*** This edition was strictly suppressed on account of a bitter and somewhat libellous passage against Mr. Samuel Carter Hall, who threatened me with an action unless I suppressed the book. There may be a copy in the British Museum, but perhaps not, as I happened to send my friend Mr. Hall the first copy without having been aware of the passage.

HUBER, M., et C. C. H. ROST, Manuel des Curieux et des Amateurs de l'Art, contenant une Notice abrégée des principaux Graveurs, et un Catalogue raisonné de leurs meilleurs Ouvrages, depuis le Commencement de la Gravure jusques à nos Jours. 9 Vols. bound in 5. Small 8vo. *Old calf gilt.* Paris, 1797—1808.

Hübner, Emil, Die Antiken Bildwerke in Madrid beschrieben. 8vo. Berlin, 1862.

Huchtenburg, Jean, Batailles gagnées par le Serenissime Prince Eugène de Savoye sur les ennemis de la Foi et sur ceux de l'Empereur et de l'Empire. Royal folio, with many large plates and maps. *In old French binding, with the Royal Arms inside.* La Haye, 1820.

Hughes, John, Horæ Britannicæ, or Studies of Ancient British History; containing various disquisitions on the national and religious antiquities of Great Britain. 8vo. London, 1819.

Immerzeel, J., C. H., et C., Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, Beeldhouwers, Graveurs, et Bouromeesters, von het begin der vyfteende Eeuw tot heden. 3 Vols. in 1. 8vo. With portraits in the letterpress. *Half bound morocco.* Amsterdam, 1842—43.

Introduction to the Knowledge of Eminent Painters, with the years and places of their birth and death, the subjects they painted, and the masters under whom they studied. Alphabetically arranged. 8vo. *Half bound.* London, 1878.

Ironmongers' Hall Exhibition; Catalogue of the Antiquities and Works of Art exhibited May, 1861. Compiled by a Committee of the London and Middlesex Archæological Society. 4 parts. Royal 4to. Large Paper, with 331 engraved illustrations. London, 1863—69.

*** I lent, besides early glass and porcelain, a great many miniatures, among which were Sir William Ross's portraits of Princess Alice, Prince Arthur, and Princess Helena, which Prince Albert said were better than any he had got, and wished to purchase them from me, but I declined to sell them.

Italian Art in the National Gallery, by Jean Paul Richter. With 41 full-page engravings. 4to. *Boards.* London, 1883.

Italian Art. The Renaissance of Art in Italy, an illustrated sketch by Leader Scott. 4to. With numerous engraved illustrations. *Blue cloth boards, gilt edges.* London, 1883.

—— Les Chefs-d'Œuvre de la Peinture Italienne, par Paul Mantz, ouvrage contenant 20 planches chromolithographiques par J. Kellerhoven, 30 planches sur bois, et 40 culs de lampe. Folio. Numerous plates. *Green cloth, richly gilt.* Paris, 1870.

Jäck, J. H., Leben und Werke der Künstler Bambergs. 2 Vols. in 1. 8vo. With portrait of Lucas Cranach. *Cloth boards.* Erlangen, 1821.

Jackson, John, Treatise on Wood Engraving, Historical and Practical, with upwards of 300 illustrations engraved on wood, and an historical portion by W. H. Chatto. Second edition, with a new chapter on the artists of the present day by Henry G. Bohn, and 145 additional wood engravings. Royal 8vo. *Half bound red morocco.* London, 1866.

Jal, A., Dictionnaire Critique de Biographie et d'Histoire; Errata et Supplement pour tous les Dictionnaires historiques. Avec 218 facsimiles d'autographes. Deuxième édition. Thick royal 8vo. (1368 pages). Paris, 1872.

*** This is an extremely well-executed and valuable supplement to all Biographical Dictionaries, and has often been useful to me in matters of reference, especially on one occasion in reference to the artist Blarenbergue, which enabled me to give evidence in the important Rothschild case alluded to in page 18 of my Picture Catalogue, when none of our leading picture dealers knew anything about him.

James, Rev. J. T., Italian Schools of Painting, with Observations on the present State of the Art. London, 1820. Flemish, Dutch, and German Schools. *Ib.* 1822. 2 Vols. in 1. 8vo. *Red cloth.*

Jameson, Mrs. Anna, Companion to the most celebrated Private Galleries of Art in London, containing accurate catalogues arranged alphabetically for immediate reference, &c. Post 8vo. *Cloth.* London, 1844.

JAMESON, MRS. ANNA, MEMOIRS OF EARLY ITALIAN PAINTERS, and of the Progress of Painting in Italy, from Cimabue to Bassano. 2 Vols. in 1. 18mo. With woodcut illustrations. *Cloth.* London, 1845.

—— HANDBOOK OF THE PUBLIC GALLERIES OF ART in and near London, with critical, historical, and biographical notices of the painters and pictures (National Gallery, Windsor Castle, Hampton Court, Dulwich, Barry's Pictures, and Soane's Museum). Post 8vo. *Red cloth.* London, 1845.

—— SACRED AND LEGENDARY ART; First Series, containing legends of the angels and archangels, the evangelists, the apostles, the doctors of the Church, and St. Mary Magdalene. Second Series, the patron saints, the martyrs, the early bishops, the hermits, and the warrior saints of Christendom: *all as represented in the Fine Arts.* Third edition. 2 Vols. 8vo. With 187 woodcuts and 19 etchings. *Blue cloth, gilt.* London, 1857.

—— LEGENDS OF THE MONASTIC ORDERS as represented in the Fine Arts, forming the Second Series of Sacred and Legendary Art. Second edition, corrected and enlarged. 8vo. With 88 woodcuts and 11 etchings. *Blue cloth, gilt.* London, 1852.

—— LEGENDS OF THE MADONNA as represented in the Fine Arts, forming the Third Series of Sacred and Legendary Art. Second edition, corrected and enlarged. 8vo. With 165 woodcuts and 27 etchings. *Blue cloth, gilt.* London, 1857.

—— HISTORY OF OUR LORD as exemplified in Works of Art, with that of his types, St. John the Baptist, and other persons of the Old and New Testaments; with a continuation by Lady Eastlake. Second edition. 2 Vols. 8vo. With 281 woodcut illustrations, and 31 etchings. *Red cloth, gilt.* London, 1865.

JAMESON, MRS. ANNA, MEMOIRS AND ESSAYS illustrative of Art, Literature, and Social Morals. 12mo. *Cloth.*
London, 1860.

—— MEMOIRS OF THE BEAUTIES of the Court of Charles the Second, with their portraits after Sir Peter Lely and other eminent painters. Fourth edition, enlarged. Imperial 8vo. With 21 portraits engraved by Holl, Scriven, and others. *Proof impressions. Red morocco extra, gilt edges.*
London, H. G. Bohn, 1861.

—— See COESVELT COLLECTION.

*** Mrs. Jameson was one of the cleverest women in matters of Art I ever knew. She frequently paid me a visit at North End House, and was always instructive. Had she lived, her assistance would have been invaluable to me in my Catalogues of Pictures and Miniatures.

JAY, L. J., Recueil de Lettres sur la Peinture, la Sculpture, et l'Architecture ; écrites par les plus grands Maitres et les plus illustres Amateurs depuis le 15me Siècle jusq'au 18me. Publiées à Rome par Bottari en 1754, traduites et augmentées. 8vo. *Half bound calf.* Paris, 1817.

KATALOG DER BIBLIOTHEK der Königliche Academie der Bildenden Künste in Wien. 8vo. 525 pages. Wien, 1876.

*** This is the most complete and well-arranged Catalogue of books on the Fine Arts and books of reference connected therewith which has ever come before me.

KAUFFMANN, ANGELICA, Vita di, scritta dal Cav. Giovanni Cherardo de Rossi. 8vo. Printed on deep blue paper, with portraits. *Half bound, uncut.* Firenze, 1810.

—— MEMORIA DELLE PITTURE fatte da, dopo suo ritorno d'Inghilterra Octobre 1781, che si trovo a Venezia. *A Manuscript of the time in which her pictures are named, who bought them, and the prices she received for them, with elaborate remarks.* Venezia, date about 1798.

KELLERHOVEN, F., ET J. B. DUCRON, La Legende de Sainte Ursule, Princesse Britannique, et de ses onze mille Vierges, d'après les Tableaux de l'Église Saint Ursule à Cologne. Royal 4to. Containing, besides the woodcut borders of

portraits which surround every page, 18 richly illuminated lithographs of the pictures. *Half bound red morocco, top edges gilt.* Paris, 1861.

KENSINGTON (SOUTH) MUSEUM, Catalogue of the Special Exhibition of Works of Art of the Mediæval, Renaissance, and more recent periods on loan at the South Kensington Museum, June, 1862 (to which Exhibition I contributed). Edited by J. C. Robinson, F.S.A. Revised edition. Royal 8vo. *Half bound calf.* London, 1863.

*** Presented to me in consequence of my rather large contributions of Works of Art.

KENSINGTON (SOUTH) MUSEUM, Handbook of the Collection of John Jones, bequeathed to the South Kensington Museum, with portrait and woodcuts (chiefly rare porcelain, furniture, and miniatures). Post 8vo. London, 1883.

—— See PORTRAIT EXHIBITION, IRONMONGERS' HALL, and MINIATURE EXHIBITIONS.

KIRBY'S WONDERFUL MUSEUM, or Magazine of Remarkable Characters, including all the Curiosities of Nature and Art from the remotest period to the present time. 6 Vols. 8vo. Numerous portraits and plates. *Boards, uncut.* London, 1803—20.

KITCAT CLUB, Memoirs of the Celebrated Persons composing it, with an account of its origin. Royal 4to. With 48 portraits from the original paintings by Sir Godfrey Kneller. *Russia, marbled edges.* London, 1821.

KOBELL, FERDINAND, Radirungen, 178 Platten, nebst einem einleitenden Vorworte von Franz Kugler. Folio. With 178 fine etchings from the original copper plates. *Half bound red morocco.* Stuttgart, n. d.

KRAMM, CHRISTIAN, Geschiedenis van de Beeldende Kunsten in de Nederlanden, Hollandsche en Belgische School, van den vroegsten tot of onzen tijd. Arranged alphabetically in the form of a Dictionary. 6 Vols. in 3. 8vo. *Half bound calf, gilt.* Amsterdam, 1857—64.

Krausse, Johann Ulrich, Historischer Bilder-Bibel. 5 Parts in 1 Volume. Folio. Containing several hundred copper-plate engravings illustrative of the Old and New Testaments. *Old calf.* Augsburg, 1705.

Kugler, Dr. Franz, Handbuch der Geschichte der Malerei in Deutschland, den Niederlanden, Spanien, Frankreich, und England. 8vo. *Half bound calf.* Berlin, 1837.

—— Handbuch der Geschichte der Malerei seit Constantin dem Grossen. Zweite Auflage, umgearbeitet und vermehrt von Dr. Jacob Burckhardt. 2 Vols. 8vo. *Half bound calf, gilt.* Berlin, 1847.

—— The Same. Third edition. 2 Vols. in 9 Parts. Stuttgart, 1848—59.

—— Kleine Schriften und Studien zur Kunst Geschichte. 3 Vols. 8vo. *Half calf, gilt.* Stuttgart, 1853—58.

—— Handbuch. Denkmaeler der Kunst zur Uebersicht ihres Entwickelungs-ganges von der ersten Zeiten bis Gegenwart; von Ernest Guhl, Joseph Caspar, und W. Lübke. 4 Vols. in 1. Oblong folio. Containing several hundred engravings illustrative of Kugler's Handbook. *Half bound red morocco, uncut.* Stuttgart, 1851—56.

—— Handbook of the History of Painting, from the Age of Constantine the Great to the Present Time. Part 1, the Italian Schools, edited by Sir Charles Eastlake, R.A. Part 2, German, Flemish, and Dutch Schools, by Sir Edmund Head. 2 Vols. Post 8vo. *Cloth.* London, 1842—46.

*** Presented to me, with his complimentary autograph, by my valued and esteemed old friend the late Mr. John Murray.

—— Handbook of Painting; German, Flemish, and Dutch Schools, remodelled by the late Dr. Waagen. New edition. Thoroughly revised by J. A. Crowe. 2 Vols. Post 8vo. With 58 engraved illustrations. *Bound in cloth.* London, 1874.

LACROIX, PAUL, Annuaire des Artistes et des Amateurs. 8vo. With a portrait of Madame Merian and several vignettes. Paris, 1862.

—— THE ARTS OF THE MIDDLE AGES, and at the period of the Renaissance. Illustrated with 19 chromolithographic plates by F. Kellerhoven, and 400 engravings on wood. Royal 8vo. *Gilt cloth.* London, 1870.

—— DIX-HUITIÈME SIÈCLE, Institutions, Usages, et Costumes. France, 1700—1789. Ouvrage illustré de 21 chromolithographies, et de 350 gravures sur bois d'après Watteau, Vanloo, Boucher, Lancret, J. Vernet, Chardin, et d'autres. Imperial 8vo. Many plates, some coloured. *Cloth.* Paris, 1875.

LAMBERT, AYLMER BOURKE, Description of the Genus Pinus, with directions relative to cultivation, &c. 8vo. With a royal folio Atlas containing 90 coloured plates. *Half bound green morocco.* London, 1842.

LANDON, C. P., Vies et Œuvres des Peintres les plus célèbres de toutes les Écoles. Containing Michel Angelo, Bandinelli, Domenichino, et Albano. 2 Vols. 4to. *Half bound calf.* Paris, 1804—5.

—— For the other volumes see RAPHAEL.

LANDSCAPES FROM THE BEST OLD MASTERS, a Select Collection, engraved by J. Zentner, and published with short biographical notices by J. Thane. Oblong folio, with 18 portraits and 18 landscapes. *Half bound.* London, 1791.

LANDSEER, JOHN, Descriptive, explanatory, and critical Catalogue of fifty of the earliest pictures in the National Gallery. 8vo. *Half cloth.* London, 1834.

LANDSEER, THOMAS, Life and writings of William Bewick, artist. 2 Vols. Post 8vo. Portrait. *Cloth.* London, 1871.

Lanzi, Abate Luigi, History of Painting in Italy, from the period of the revival of the Fine Arts to the end of the eighteenth century, translated from the Italian by Thomas Roscoe. With three indexes. 3 Vols. Post 8vo. Portraits. *Half bound calf, gilt.* London, H. G. Bohn, 1847.

Lawrence, Sir Thomas, Life and Correspondence, by D. E. Williams, Esq. 2 Vols. 8vo. With 2 portraits. *Half bound red morocco.* London, 1831.

Lazari, Vincenzo, Notizia delle Opere d'Arte e d'Antichita della Raccolta Correr di Venezia. 8vo. *Half bound calf.* Venezia, 1859.

Lebrun, M., Galerie des Peintres Flamands, Hollandais, et Allemands, avec un texte explicatif. 3 Vols. in 2. Folio. Containing 201 fine engravings. *Richly bound in red morocco, gilt edges.* Paris, 1792—96.

Leigh Court Gallery, Catalogue of the Pictures at Leigh Court, near Bristol, the seat of Philip John Miles, Esq., with engravings of the whole collection, and historical and biographical notices by John Young, engraver. 4to. With 81 engravings. *Half bound, uncut.* London, 1822.

Lejeune, Theodore, Guide théorique et pratique de l'Amateur de Tableaux; Études sur les Imitateurs et les Copistes des Maîtres de tous les Écoles dont les Œuvres forment la base ordinaire des Galeries. 3 Vols. Royal 8vo. Signatures and monograms, with numerous engravings of painters. *Half bound brown morocco.* Paris, 1863—65.

*** This is an interesting book, as it gives the localities of many important pictures, and the auction prices of those which, during more than a century and a half, have come before the public for competition.

Leonardo da Vinci's Treatise on Painting, translated from the Italian by J. F. Rigaud, R.A.; with a Life, and an Account of his Works, by J. Wm. Brown. Post 8vo. Plates. *Cloth.* London, 1878.

Leslie, Charles Robert, R.A., Handbook for Young Painters, with Illustrations. Post 8vo. With 24 engravings after the old masters. *Cloth.* London, 1855.

—— Autobiographical Recollections, edited by Tom Taylor, Esq. 2 Vols. 12mo. *Cloth boards.* London, 1860.

Lessing, G. E., Laocoon, or the Limits of Poetry and Painting. Translated by Wm. Ross. 8vo. *Cloth boards.* London, 1836.

Leuchtenberg Gallery, a collection of pictures forming the celebrated Gallery of His Imperial Highness the Duke of Leuchtenberg at Munich; engraved by J. N. Musell, curator of the Gallery; with biographical and critical notices by J. D. Passavant. 4to. With 262 outline engravings. *Half bound red morocco.* London, 1852.

Lights in Art, a review of ancient and modern pictures, with critical remarks on the present state, treatment, and preservation of oil paintings. By an Artist. Post 8vo. *Gilt cloth.* Edinburgh, 1865.

Lincolnshire, Howlett's (Bartholomew) Selection of Views in the county of Lincoln, comprising the principal towns and churches, castles, seats, &c. With map and 75 engravings. London, 1805.—Turnor's (Edmund), Collections for the history of the town and soke of Grantham, its picture galleries, &c. With map and 10 engravings. London, 1806. 2 Vols. in 1; both on large paper. *Purple morocco extra, leather joints and gilt edges; bound by my father, John Bohn, about* 1809.

Lindsay, Lord, Sketches of the History of Christian Art. 3 Vols. 8vo. *Cloth, uncut.* London, 1847.

*** Presentation copy from my valued friend and early customer the author.

Linton, E. Lynn, The Lake Country, with a map and 100 illustrations, drawn and engraved by W. J. Linton. Small 4to. *Green cloth gilt.* London, 1864.

LINTON, WILLIAM, Records of several of his works which have appeared in the London Exhibitions in the course of half a century, with the opinions of the public journals. 8vo. London, 1872.

LIVING PAINTERS OF THE ENGLISH SCHOOL, THEIR LIVES AND WORKS. 12mo. *Cloth.* London, 1859.

LOCKER, ADMIRAL EDWARD HAWKE, F.R.S., F.S.A., &c., Memoirs of celebrated Naval Commanders. Illustrated by engravings from original pictures in the Naval Gallery of Greenwich Hospital. Royal 8vo. With 20 portraits. *Blue cloth.* London, 1832.

*** Admiral Locker lived for many years at my present residence, North End House, Twickenham, and died there (see p. 24). He had a fine collection of naval pictures for which I offered his executors £5,000.

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—— THE SAME SERIES, on a reduced scale, published in Bohn's Illustrated Library. 8 Vols. Post 8vo. With 240 portraits finely engraved. *Green cloth.* London, 1849—50.

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6 Vols. 8vo. Numerous copper-plate engravings. *Old calf, gilt.* London, Dodsley, 1761.

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LONDON, edited by Charles Knight. 6 Vols. in 3. Royal 8vo. With numerous engraved illustrations. *Half bound green morocco, gilt edges.* London, 1841—51.

LOUIS PHILIPPE D'ORLEANS, Les Associations Ouvrières de l'Angleterre (Trade-Unions), par le Comte de Paris. Cinquième édition. Post 8vo. Presented my copy by the Comte de Paris with his autograph. Paris, 1869.

LOUIS PHILIPPE, Life and Times of, by the Rev. G. N. Wright. 8vo. Portraits and plates. *Cloth.* London, n.d.

LOUVRE GALLERY, Guide through the Galleries of Paintings in the Imperial Museum of the Louvre. Post 8vo. *Boards.* 1855.

—— NOTICE DES TABLEAUX exposé dans les Galeries du Musée Impérial, par Fr. Villot. Partie 3. École Française. 12mo. Paris, 1864.

LÜBKE, DR. WILHELM, Ecclesiastical Art in Germany during the Middle Ages, translated by L. A. Wheatley, with an Appendix. Royal 8vo, with 184 engravings. *Red cloth.* Edinburgh, 1876.

LUCAS VAN LEYDEN, The Passion of Jesus Christ, a series of fourteen engravings dated 1421. 8vo. *Half cloth.*

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MADRID GALLERY, Notice des Tableaux exposés jusqu'à présent dans les Galeries du Musée du Roi. 12mo. *Half bound.* Madrid, 1828.

Madrid Gallery, Catalogo Descriptivo e Historico del Museo del Prado de Madrid, por Don Pedro de Madrazo. Vol 1. Escuelas Italianas y Españolas. Post 8vo. *Cloth.*
Madrid, 1872.

—— Catalogo de los Cuadros del Real Museo de Pintura y Esculturu de S. M., per Don Pedro de Madrazo. Post 8vo. *Half bound calf.* Madrid, 1843.

—— The Same. Second edition. Post 8vo. *Half bound calf.*
Madrid, 1845.

—— Catalogo de los Cuadros del Museo del Prado de Madrid, por Don Pedro de Madrazo. Post 8vo. *Red cloth.* Madrid, 1873.

—— See Galerie de Madrid.

Major's Cabinet Gallery of Pictures in the National Gallery, Hampton Court, Dulwich, Windsor, and private collections. A series of 72 finely engraved pictures, proofs before the letters; in a large portfolio. *Half calf.*
London, 1834.

Maniaco, Conte Fabio di, Storia delle Belle Arti Friulane. 8vo. Portrait of Irene di Spilimbergo. *Half bound calf.*
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Manuel du Muséum Français, avec une Description analytique et raisonnée de chaque tableau, indiqué au trait par une gravure à l'eau forte, tous classés par Écoles. Vol. 1, École Flamande—Rubens, Ostade, Gerard Dow, Van Dyk. Vol. 2, Raphael, Domeniquin, Spada, Titien, Paul Veronese. 2 Vols. 8vo. *Half bound green morocco, uncut.*
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MASTERPIECES OF FLEMISH ART, including examples of the early German and the Dutch Schools, with memoirs of the Artists, by Mr. Charles Heaton. 4to. With 24 photographs of fine pictures. *Richly gilt, cloth.* London, 1869.

MAYOR, WILLIAM, A brief chronological description of his collection of original drawings and sketches of the most celebrated masters of the different Schools of Europe, from the revival of Art in Italy to the middle of the 18th century. Second edition. Imperial 8vo. *Cloth.* 1875.

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MENGS, RAPHAEL, First Painter to his Catholic Majesty Charles III.; translated from the Italian by Don Joseph N. D'Azara. 2 Vols. 8vo. *Half bound calf.* London, 1796.

MEN OF THE TIME, eleventh edition, revised and continued by Thompson Cooper. Post 8vo. *Cloth.* London, 1884.

*** For previous editions see BIOGRAPHY (contemporary), page 13.

MERLO, JOH. JAC., Nachrichten von dem Leben und den Werken Kölnischer Künstler. Mit 174 Monogrammen abbildungen. 8vo. With 3 plates containing 174 monograms. Köln, 1850.

—— DIE MEISTER DER ALTKÖLNISCHEN MALERSCHULE, mit rücksichtnahme auf die verwandten Kunstzweige, mit Kalligraphen, Rubricatoren, Illuminatoren, &c. 8vo. Frontispiece. Köln, 1852.

MEYER, DR. JULIUS, Geschichte der Modernen Französischen Malerei seit 1789. 8vo. With 31 woodcut illustrations, after distinguished modern painters, including Meissonier. Leipzig, 1867.

*** Meissonier is here classed among the *Kleinmeister*, although very highly praised.

—— ALLGEMEINES KÜNSTLER-LEXICON, zweite gänzlich neubearbeitete Auflage von Nagler's Künstler-Lexicon. Parts 1 to 3, forming 2 Vols. and part of a third. Royal 8vo. Leipzig, 1870—83.

*** This is a very comprehensive and, as far as it goes, satisfactory reproduction of Nagler, but it has already been 14 years in hand and has only arrived at "Bernh."

MICHIELS, ALFRED, Histoire de la Peinture Flamande depuis ses débûts jusqu'a 1864. Seconde édition. 10 Vols. Volume Supplémentaire: L'Art Flamand dans l'Est et le Midi de la France. In all 11 Vols. 8vo. Paris, 1865—77.

—— ÉTUDES DE L'ALLEMAGNE, renfermant une Histoire de la Peinture Allemande. 2 Vols. 8vo. Bruxelles, 1845.

MILTON'S PARADISE LOST AND REGAINED, with his other Poetical Works. Edited, with a selection of explanatory notes, by Henry G. Bohn. 2 Vols. Post 8vo. With 120 wood engravings by Thompson and others, after drawings by Wm. Harvey. *Morocco, gilt edges.* 1861.

MINIATURES, LES EMAUX DE PETITOT du Musée Impérial du Louvre; Portraits des Personnages historiques et des Femmes célèbres du Siècle de Louis XIV. Gravées au burin par M. L. Ceroni. 2 Vols. Royal 4to. Containing 50 engraved portraits. *Half bound red morocco, gilt edges.*
Paris, 1864.

—— PHOTOGRAPHIC HISTORICAL PORTRAIT GALLERY, consisting of a series of Portraits, principally from Miniatures in the most celebrated galleries of England. Photographed by Caldesi & Co. With illustrative letterpress by Amelia B. Edwards. Vol. 1, folio (all published), containing 50 engraved miniatures. *Half bound red morocco, gilt edges.*
London, Colnaghi, 1864.

—— A CATALOGUE OF THE SPECIAL EXHIBITION OF PORTRAIT MINIATURES on loan at the South Kensington Museum, June, 1865. Royal 8vo. London, 1865.

MONARCHY REVIVED, being the Personal History of Charles the Second from his earliest History to his Restoration to the Throne. 8vo. With 14 fine portraits. *Boards.*
London, 1822.

MONITEUR DES DATES, Biographisch, Genealogisch, und Historisches Welt Register, enthaltend der Personal Akten der Menschheit aller Zeiten und Nationen von Erschaffung der Welt bis auf den heutigen Tag, von E. M. Pettinger.—*Also* MONITEUR DES FAITS *and* Supplement au Moniteur des Dates, par Dr. Hugo Schramm. 3 Vols. Folio.
Leipzig, 1869—1887.

*** A bulky work, forming, according to the publisher's distribution, about nine volumes, but would bind well in three. It begins with scriptural names, *e.g.* Saint Luke, &c. The last, or supplementary part, includes my name, copied, it would seem, from Biographical Memoirs of the time.

MONTAGU, LADY MARY, Letters and Works, edited by her great-grandson, Lord Wharncliffe. Third edition, with additions and corrections by W. Moy Thomas. 2 Vols. 8vo. Portraits. *Cloth boards.* London, H. G. Bohn, 1866.

Morelli, D. Jacopo, Notizia d'Opere di Disegno nella prima Meta del Secolo xxi. esistente in Padova, Cremona, Milano, Venezia, &c. 8vo. *Half bound brown calf.* Bassano, 1800.

—— Giovanni, Italian Masters in German Galleries, a critical Essay on the Italian Pictures in the Galleries of Munich, Dresden, Berlin, &c., translated from the German by Mrs. Louise M. Richter. Post 8vo. *With a few woodcut engravings. Red cloth.* London, 1883.

Morgan, Lady, Life and Times of Salvator Rosa. 12mo. Portrait. *Half bound green morocco, top edges gilt. Ib.* 1855.

*** A presentation copy from the authoress, with whom during her latter years I was on very friendly terms.

Morland, George, Memoirs of a Painter, being a genuine Biographical Sketch of that celebrated and eccentric genius, by Wm. Collins. 12mo. Mezzotint portrait by Wm. Ward (his brother-in law). 1805.

*** George Morland, whom I had the pleasure of knowing personally, died when I was nine years old then at a school in Soho with his nephew Henry Morland, a man of taste and a picture collector, whose father kept a tavern in the neighbourhood, and whose mother had a liberal income which she bequeathed to him.

—— Memoirs of the Life of, with Critical and Descriptive Observations on the whole of his Works hitherto before the public. 4to. With portrait and 8 engravings. *Half bound calf.* London, 1806.

—— Life of, with remarks on his works, by Mr. G. Dawe, who was his intimate friend to the last. 8vo. Portrait and 7 engravings. *Half bound, green morocco.* London, 1807.

Motley, John Lothrop, Life and Death of John of Barneveld, with a view of the primary causes and movements of the Thirty Years' War. 2 Vols. 8vo. Portrait of Hugo Grotius, and plates. *Cloth boards.* London, 1874.

*** Presentation copy with the autograph and letter of my friend John Murray, thanking me, in the name of Mr. Motley, for the inspection of my interesting portrait of John of Barneveld

by Miereveld, regretting that circumstances had prevented its being used;—and it unfortunately happens that the book is not illustrated with his portrait.

MÜLLER, C. O., Ancient Art and its Remains, or a Manual of the Archæology of Art. New edition, with numerous additions by F. G. Welcker; translated by John Leitch. 8vo. *Blue cloth.* London, 1852.

—— FR., DIE KÜNSTLER ALLER ZEITEN UND VÖLKER, oder Leben und Werke der berühmsten Baumeister, Bildhauer, Maler, Kupferstecher, Formschneider, &c. 4 Vols. in 2. Small 4to. *Half bound red morocco, gilt edges.* Stuttgart, 1857—70.

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—— GALLERY OF OLD GERMAN MASTERS, Die Sammlung Altnieder und Ober-Deutscher Gemälde der Bruder Boisseree und Bertram, lithographirt von J. W. Strixner. Elephant folio. Containing 118 large and fine lithographs mounted on tinted drawing-paper. *Half bound red morocco.* Stuttgart und München, 1821—36.

—— CATALOGUE DES TABLEAUX DE LA PINACOTHÈQUE ROYALE À MUNICH, par M. George de Dittis, directeur-en-chef. 12mo. *Boards.* MUNICH, 1845.

MURILLO AND THE SPANISH SCHOOL OF PAINTING, by Wm. B. Scott. Illustrated by 15 engravings on steel and 19 on wood, with an account of the School and Early Masters. Imperial 4to. *Green cloth, richly gilt.* London, 1873.

MURILLO, Leben und Werke, herausgegeben von T. Stromer und Dr. Max Jorden. 12mo. *Portrait.* Berlin, 1879.

MURILLO AND VELASQUEZ, a Descriptive and Historical Catalogue of their Works, comprising a classified list of their paintings, with descriptions; their history from the earliest known dates, names of the present and former owners, Sales in which the pictures have appeared, and engravings after them; with prices, &c., by Charles B. Curtis, M.A. Royal 8vo. With four full-page engravings. *Cloth boards.*
New York and London, 1883.

*** Mr. Curtis, an American cultivator of the Arts, who has been working indefatigably for many years on this subject, at first in Spain and subsequently in England and other countries, has in addition to his own researches, incorporated all the information which has hitherto appeared in print. At pages 175, 214, and 235, he describes three of my Murillos which he came to my house to see, namely, the Holy Family, St. Francis of Assisi, and St. Anthony of Padua, which are named in my Picture Catalogue at pp. 137 and 138.

MUSÉE ROYAL À LA HAYE, les principaux Tableaux gravés au trait, avec leurs descriptions. 4 Vols. in 1. 8vo. With 100 outline plates. *Half bound red morocco.*
La Haye, 1826—30.

MUSÉE ROYAL DE BELGIQUE, BRUXELLES, Catalogue descriptive et historique par Ed. Fétis. 12mo. Bruxelles, 1865.

MUSÉE DE PEINTURE ET DE SCULPTURE, ou Receuil des principaux Tableaux, Statues, et Bas-reliefs, des Collections publiques et particulières de l'Europe; dessiné et gravé à l'eau forte par Reveil, avec des notices descriptives, critiques, et historiques par Louis et René Ménard. 10 Vols. post 8vo. With about 1,000 outline engravings. *Half bound red morocco, top edges gilt.* Paris, 1874—75.

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*** An extremely well executed and most indispensable dictionary of Painters and Artists generally, absorbing pretty well all that had been done previously in any part of Europe, whether in the form of Lexicons, Biographies, Art Journals, or Reviews. The book is now very scarce.

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München, 1871—79.

*** This elaborate work of Monograms includes marks on Gold and Silver, Majolica, Porcelain, etc.

NAPIER OF SHANDON COLLECTION, Catalogue of the Works of Art forming the Collection of Robert Napier, of West Shandon, Dumbartonshire, compiled by J. C. Robinson, Esq., F.S.A. Royal 8vo. *Gilt cloth.* Privately printed.

London, 1865.

*** A presentation copy from my valued friend the late Robert Napier, Esq., with his autograph dated September 18, 1867. In or about 1875 I spent a delightful week with Mr. Napier, and could hardly get away. His pictures sold for much less than they were worth. I bought his Ruysdael for £131 5*s.*, which was within one the highest prices of the day. On the second day I fought hard for his Tryptych called Jan de Mabuse, and lost it at £519 15*s.*, and it is now in the Gallery of my friend Frank Cook, Esq., of Richmond Hill.

—— CATALOGUE OF THE CELEBRATED ASSEMBLAGE OF WORKS OF ART known as the Shandon Collection, formed during the last half century by that well-known amateur, Robert Napier, Esq., of Shandon and Glasgow, deceased, sold by Messrs.

Christie, Manson, and Woods, April 11, 1877, and thirteen following days, with prices and purchasers' names.

NAPIER, LORD, Notes on Modern Painters at Naples. 12mo. *Cloth.* London, 1855.

NASH, FREDERICK, Picturesque Views of the City of Paris and its Environs, consisting of views on the Seine, Public Buildings, Characteristic Scenery, &c., with descriptive letterpress by John Scott. 2 Vols. Royal 4to., with 62 engravings by Burne, Lowry, G. Cooke, Pye, Goodall, etc. *Proofs on India Paper. Cloth boards.* London, 1823.

NATIONAL GALLERY, Pictures of the Old Masters, photographed by Signor L. Caldesi, with letterpress descriptions, historical, biographical, and critical, by Ralph Nicholson Wornum, keeper and secretary of the National Gallery. 30 parts. Royal 4to. Containing 360 well-executed engravings. (Published at 30 guineas).
London, Virtue and Co., n.d.

—— PICTURES OF THE GREAT MASTERS, Trafalgar Square. 2 Vols. 4to. With 87 fine engravings. *Half bound red morocco.* London, n.d. (1850 ?)

—— PICTURES BY THE GREAT MASTERS. 2 Vols. 4to. Frontispiece and 114 fine engravings. *Half bound calf.*
London, n.d. (? 1860).

—— CATALOGUES OF THE PICTURES IN THE NATIONAL GALLERY, both English and Foreign Schools, with biographical notices of the deceased Painters. From the years 1843 to 1882. *A large parcel.*

NEERGARD, T. C. BRUAN, Sur la Situation des Beaux Arts en France. 8vo. Frontispiece. *Calf gilt.*
Paris, 1801.

NIEUWENHUYS, CHRISTIAN JOHN, Review of the Lives and Works of some of the most eminent Painters, with remarks on the opinions and statements of former writers. Royal 8vo. *Cloth boards.* London, 1834.

NIEUWENHUYS DESCRIPTION DE LA GALERIE DES TABLEAUX de S. M. le Roi des Pays-bas, avec quelques remarques sur l'histoire desPeintres et sur les progrès de l'art. Imperial 8vo. Bruxelles, 1843.

*** Nieuwenhuys gives a chapter on Hemling and a facsimile of his signature showing the peculiar German H with a dip in the centre, which has been misunderstood by those who called it an M, and have assumed the name to be Memling.

—— CATALOGUE DES TABLEAUX ANCIENS ET MODERNES, dont la Vente aura lieu 4me Mai, 1883, a Bruxelles. Royal 8vo. Bruxelles, 1883.

*** My valued friend Mr. C. J. Nieuwenhuys died January 8, 1883, at Oxford Lodge, Wimbledon, in the 84th year of his age. I had a long letter from him only five days previously, "hoping to pay me a visit in the spring, and have the happiness of seeing me and my pictures again."

NOLLEKENS AND HIS TIMES, Comprehending a life of that celebrated Sculptor, and memoirs of several contemporary Artists, from the time of Roubiliac, Hogarth, and Reynolds, to that of Fuseli, Flaxman and Blake, by J. T. Smith. 2 Vols. 8vo. *Cloth.* London, 1828.

NORTHWICK COLLECTION, Catalogue of the late Lord Northwick's extensive and magnificent collection of Ancient and Modern Pictures, Miniatures and Enamels, sold at Thirlestane House, Cheltenham, July 26, 1859, and twenty-one following days, by Mr. Phillips. Small 4to. Frontispiece. *Cloth.* London, 1859.

*** Lord Northwick was one of my earliest patrons in the purchase of Fine Art Books, and often invited me to make a holiday with him at Cheltenham, but I could never find time for it.

NURNBERG'S KUNSTLEBEN in Seinen Denkmalen, dargestellt von E. von Restberg. 8vo. With engraved illustrations. *Half bound calf.* Stuttgart, 1854.

ORAM, WILLIAM, Precepts and Observations on the Art of Colouring in Landscape Painting, edited by Charles Clarke, F.S.A. 4to. Plates. *Green cloth.* London, 1810.

ORCAGNA, THE PAINTER, Il Tabernacolo della Madonna D'or San Michele lavoro insigne da Andrea Orcagna e altre Sculture di eccellente Maestri. 12 Tavole dodici incisi da G. P. Lavinio, *Firenze* 1851.—*Also* Il Tabernacolo del Beato Angelico nella Sagrestia di Santa Maria Novella di Firenze, 1854, con 5 Tavole. Atlas folio. *Half bound green morocco.*

ORLEANS GALLERY, Notices Historiques et descriptives des Tableaux appartenant à S. A. S. le Duc D'Orleans, par J. Vatout. 4 Vols. 8vo. *Half bound calf.* Paris, 1823—26.

ORLEANS, ROBERT, DUC DE CHARTRES, Une Visite a quelques Champs de Bataille de la Vallée du Rhin. Post 8vo. *One of twelve copies printed on vellum paper, with a kind letter from the Duke addressed to me personally.* Post 8vo. Bruxelles, 1860.

OTTLEY, WILLIAM YOUNG, The Italian School of Design, being a series of Facsimiles of Original Drawings of the most eminent Painters and Sculptors of Italy, with biographical notices of the artists and observations on their works. Imperial folio. With 84 engravings. *Half bound green morocco.* London, 1823.

—— A SERIES OF PLATES engraved after the Paintings and Sculptures of the most eminent masters of the early Florentine School; intended to illustrate the history of the restoration of the arts of design in Italy. English and French letterpress. Imperial folio. With 54 engravings. *Half bound green morocco.* London, 1826.

—— NOTICE OF ENGRAVERS AND THEIR WORKS, being the commencement of a new dictionary which it is not intended to continue (A to Bal). 8vo. 1831.

—— COLLECTION OF ONE HUNDRED AND TWENTY-NINE FACSIMILES of scarce and curious Prints by the Early Masters of the Italian, German, and Flemish Schools. With twelve duplicate plates of Niellos finished in silver. Royal 4to. *Half bound red morocco.* London, 1828.

Ottley, William Young, Twelve Stories of the Life of Christ, engraved after his designs by Thomas Piroli. Folio. London, 1796.

—— Henry, Biographical and Critical Dictionary of Recent and Living Painters and Engravers, forming a supplement to Bryan's Dictionary of Painters and Engravers as edited by George Stanley. Royal 8vo. *Cloth.* London, 1866.

*** The Preface will show that I employed Ottley for compiling this Dictionary, as he professed to have made collections for that very object, but that much of it had to be done by myself.

Painting and Celebrated Painters, ancient and modern, including historical and critical notices of the Schools of Italy, Spain, France, Germany, and the Netherlands. Edited by Lady Jervis White Jervis. 2 Vols. Post 8vo. *Green cloth.* London, 1854.

Palais San Donato, Catalogue Illustré des Tableaux anciens et modernes, Bronzes, Sculpture, Meubles, et autres Objects d'Art, &c., (*i.e.* la Galerie de Prince Demidoff), vendus Mars 15me 1880, et jours suivans jusqu'à Mai 20, par M. Charles Pillet et collaborateurs. Imperial 4to. with numerous engravings. Paris, 1880.

Palgrave, Francis Turner, Essays on Art, The Royal Academy, 1863, 4, 5, Mulready, Herbert, Holman Hunt, &c. Post 8vo. *Brown calf, gilt.* London, 1866.

Palisser, Mrs. Bury, History of Lace, second edition, 8vo. With portrait of Isabella Clara Eugenia, daughter of Philip II., and granddaughter of Charles V., born 1566, married to Albert, Archduke of Austria, in 1598, and brought him the Low Countries as her Dower. She afterwards, as Archduchess of Austria, became Governor of the Netherlands, governing alone after her husband's death in 1600, until her death in 1638. Numerous other plates. *In cloth.* London, 1869.

*** I have what appears to be her original portrait by Pantoja de la Cruz, as will be seen in my Picture Catalogue, page 150.

Palisser, Mrs. Bury, Historic Devices, Badges, and War Cries. 8vo. many plates. *Green cloth gilt.* London, 1870.

Pamphlets on Fine Art Subjects, bound in 1 vol. 4to. Containing among others Du Fresnoy on the Art of Painting, translated in verse with notes by Mr. Wells, 1754. Highmore's Critical Examination of two Paintings on the Ceilings of the Banqueting-house, Whitehall, 1754.—Jackson's Essay on the Invention of Engraving and Painting in Chiaro-oscuro, as practised by Albert Dürer, etc., with plates, 1854. *In vellum.*

Parker, John Henry, Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture. Second Edition, With 400 wood-cut illustrations. 8vo. *Cloth boards.* Oxford, 1837.

Passavant, M., Tour of a German Artist in England, with notices of private galleries and remarks on the state of art. 2 Vols. Portrait and plates, including the Van Eyck Altarpiece, a polyptick. 2 Vols. Post 8vo. *Cloth.* London, 1836.

—— J. D., Le Peintre-graveur, contenant l'histoire de la Gravure sur bois, sur métal, et au burin, jusque vers la fin du 16me siècle, l'histoire du Nielle, &c., et un Catalogue supplementaire aux Estampes du 15 and 16 siècle du Peintre-graveur de Adam Bartsch. 6 Vols. 8vo. Leipzig, 1860—64.

—— Christliche Kunst in Spanien. 8vo. Leipzig, 1853.

Passeri, Giambattista, Vite de' Pittori, Scultori, ed Architetti che anno lavorato in Roma, morti del 1641, fino al 1673. 4to. *Half bound calf.* Roma, 1772.

Paston Family, Original Letters written during the Reigns of Henry VI., Edward IV. and Richard III., by various persons of rank and consequence, preserved in the Paston

Family, edited by John Fenn, M.A. &c. 2 Vols. in 1. 4to. With a pedigree of the Paston Family and numerous engravings of autographs, seals, &c. *Old calf.*

London, 1787.

*** The frontispiece to the Second Volume contains a coloured frontispiece of Charles the Bold of Burgundy, and his wife Margaret, Duchess of Burgundy, with their Armorial Bearings, interesting to me as I have a small Missal bearing the portrait of the Duchess with her Armorial Bearings.

PEINTRES PRIMITIFS, Collection de Tableaux rapportée d'Italie et publiée par M. le Chevalier Artaud de Montor, Membre de l'Institut; reproduite par nos premiers Artistes sous la direction de M. Challamel. Illustrated by nearly 100 engraved examples from the earliest period, including Guido of Sienna, Cimabue, Giotto, Simon Memmi, Buffalmaceo, Taddeo Gaddi, Orcagna, Masaccio, Paul Uccello, Meister Stephan, Fra Angelico, Botticelli, Ghirlandao and Perugino. 4to. *Red morocco extra, gilt edges.*

Paris, 1843.

PEINTRES LES PLUS CÉLÈBRES DE TOUTES LES ECOLES, contenant l'Oeuvre complète des Peintres du premier rang et leurs Portraits, &c. 2 Vols. 4to. With several hundred outline plates. *Half bound calf.* Paris, 1804—5.

*** These two vols., which are portions of a long series, contain Domenichino, Albano, Michel Angelo, Baccio, Bandinelli, &c.

PENNANT, THOMAS, Some Account of London. Royal 4to. Large paper, extensively illustrated with portraits and old engravings. *Half bound morocco, uncut.* London, 1791.

—— A copious Index to Pennant's London by Thomas Downes. Royal 4to. London, 1814.

PENNY CYCLOPÆDIA of the Society for the Diffusion of Useful Knowledge. 27 Vols. and three Supplements. In all, 30 Vols. bound in 17 Vols. *Half bound Russia extra, marbled edges.* London, 1833—58.

PETERSBURG GALLERY, Catalogue de la Galérie des Tableaux de l'Ermitage Impérial. Vol. 1, les Ecoles d'Italie et d'Espagne. Post 8vo. *Half bound calf.* Petersburg, 1869.

—— See GALERIE DE L'HERMITAGE and HOUGHTON GALLERY.

PETITOT, see MINIATURES.

PICART, BERNARD, TEMPLE OF THE MUSES, or the Principal Histories of Fabulous Antiquity, represented in 60 engravings with explanations, &c. Royal folio. *In old calf binding.* Amsterdam, 1733.

PICTURES BY GREAT MASTERS of the French, Dutch, and Flemish Schools, with historical and critical descriptions by James Dafforne. Royal 4to. With upwards of 200 engraved illustrations. *In red cloth gilt edges.* London, n. d. (? 1870).

PILKINGTON'S DICTIONARY OF PAINTERS. New edition, with supplement by James Barry, R.A. 4to. *Old calf.* London, 1879.

—— THE SAME. New edition, with considerable alterations and additions, by Henry Fuseli, R.A. 4to. *Old calf.* London, 1805.

—— THE SAME. New edition, with an introduction, historical and critical, by Allan Cunningham. 8vo. *Cloth boards.* London, 1857.

PINACOTECA DEL PALAZZO REALE DELLE SCIENZE E DELLE ARTI DI MILANO, pubblicata da Michele Bisi, incisore, col Testo di Robustiano Gironi. 3 Vols. Small folio, with 236 copper-plate engravings. *Half bound red morocco, top edges gilt.* Milano, 1812—33.

PINKERTON, JOHN, ICONOGRAPHIA SCOTICA, or Portraits of Illustrious Persons of Scotland, with Biographical Notices. Royal 8vo. Numerous portraits. *Half bound, uncut.* London, 1797.

PIOT, EUGENE, Cabinet de l'Amateur, nouvelle série, Tableaux, Dessins et Estampes anciennes, &c., et Bulletins des-Ventes. Imperial 8vo. With woodcuts. Paris, 1861.

PITTURA CREMONESE descritta dal Conte Bartolommeo de Soresina Vidoni. Folio. Portrait and 26 plates. *Bound, uncut.* Milano, 1824.

PLAYING CARDS, Die Spielkarten der Weigelschen Sammlung, von T. O. Weigel. Folio. Containing 30 facsimiles of ancient Cards dated from 1430 to 1600. *Boards.* Leipzig, 1865.

*** Presentation copy to me from my valued friend the author, T. O. Weigel, the most intelligent book and printseller in Germany; with his autograph, and in addition a complimentary note to me in German, dated July 4, 1866.

—— FOUR AND TWENTY VERY EARLY AND CURIOUS CARDS APPARENTLY GERMAN, engraved on two large wooden blocks. 15 in. by 12. With impressions transferred on cardboard in a frame carved by Rogers.

POPELIN, CLAUDIUS, l'Email des Peintres. 8vo. With plates, chiefly vignettes. *Cloth boards.* Paris, 1866.

POPE, ALEXANDER, Works with Notes and Illustrations, by Joseph Warton, D.D. and others. 9 Vols. 8vo. With two portraits. *Calf gilt.* London, 1797.

POPE'S POETICAL WORKS AND TRANSLATIONS, with Extracts from his Correspondence and a biographical Memoir, by Robert Carruthers. 4 Vols. Post 8vo. With numerous wood engravings. *Cloth.* Bohn's Illustrated Library, 1858, &c.

PORTFOLIO, an Artistic Periodical, edited by Philip Gilbert Hamerton (published monthly). Nos. 85 to 97, January, 1877 to January, 1878. 13 Nos. with about 50 fine plates after the old masters. London, Seeley and Co., 1871—73.

PORTLAND MUSEUM, CATALOGUE OF THE, lately the property of the Duchess Dowager of Portland. Sold by auction by Messrs. Skinner and Co., April 24, 1786, and the 37 following days. Priced throughout. 4to. Frontispiece. *Half bound.* London, 1786.

*** Three days of the Sale are devoted to Drawings, Prints, Miniatures and Missals, many of them very fine and interesting.

PORTRAITS, Serie degli Uomini i piu Illustri nella Pittura, Scultura, e Architettura, con i loro Elogi, e Ritratti incisi in rame, dalla sua prima Restaurazione fino al tempi presenti. 12 Vols. in 4. With upwards of 300 portraits. *Calf gilt, Italian binding.* Firenze, 1769—75.

—— THE BIOGRAPHICAL MAGAZINE, containing Portraits of Eminent and Ingenious Persons of every Age and Nation, with their Lives and Characters. 2 Vols. 8vo. With upwards of 200 miniature portraits. *Calf gilt.* London, 1819.

PORTRAITS OF DISTINGUISHED CHARACTERS, 100, engraved on copper by eminent British artists. 8vo. London, 1824.

PORTRAIT EXHIBITIONS, Catalogues of the Three special Exhibitions of National Portraits on loan to the South Kensington Museum, April 1, 1866, May 2, 1867, and April 3, 1868. 3 Vols. 4to. *Half bound red morocco, top edges gilt.* London, 1866—68.

PORTRAITS AT WOBURN ABBEY (the Duke of Bedford's mansion), with Descriptive Notes by H. W. Folio. *Privately printed.* 1791.

PORTRAIT GALLERY of the Crystal Palace, by Samuel Phillips. 12mo. 1874.

POTTIER, ANDRÉ, Histoire de la Faience de Rouen. Royal 4to. With 60 portraits and coloured plates. *Half bound red morocco, gilt edges.* Rouen, 1870.

POULLAIN GALLERY, see BASAN.

PRICE, JOHN E., Roman Antiquities, illustrated by Remains recently discovered on the Site of the National Safe Deposit Company's premises, Mansion House, London. 4to. Plates. *Cloth boards.* London, 1873.

PUGIN'S EXAMPLES OF GOTHIC ARCHITECTURE, a Series of Views by Joseph Nash, with Letterpress by W. H. Leeds. 4to. *Cloth boards.* London, 1830.

Pye, John, Patronage of British Art, an Historical Sketch, giving an Account of the Rise and Progress of Art and Artists in London, &c. 8vo. *Green cloth.* London, 1845.

Quilliet, F., Dictionnaire des Peintres Espagnols. Post 8vo. *Half bound calf.* Paris, 1816.

Quandt, J. G. von, Briefe aus dem Mittäglicen Frankreich über Menschen, Natur, und Kunst. *Neue Ausgabe.* 8vo. Leipzig, 1853.

Raccolta di Lettere sulla Pittura, Scultura, ed Architettura, scritte da' piu celebri Professori che in delle Arti Fiorirono dal secolo 15 al 7. 7 Vols. in 3. Small 4to. *Half bound calf, gilt.* Roma, 1754—73.

—— delle piu celebrè Pitture esistente nella Citta di Siena, disegnate ed incise da Valenti Artisti, con illustrazioni. Atlas folio. With 25 fine large engravings, including 9 by Raphael. *Half bound calf.* Firenze, 1825.

—— delle migliori Composizioni di Raffaello, Poussino, Domenichino, e di altri celebri Pittori, disegnate ed incise da Gio. F. Ferrero. 152 outline plates. Oblong 4to. *Half vellum.* Roma, n. d.

Raczynski, Le Comte Athanase, Histoire de l'Art moderne en Allemagne. 3 Vols. 4to. With numerous engraved illustrations. *Half bound calf.* Paris, 1836—41.

—— Dictionnaire d' Artistes, pour servir à l'histoire de l'Art moderne en Allemagne. 8vo. Berlin, 1842.

—— Les Arts en Portugal, Lettres addressées a la Societé Artistique et Scientifique de Berlin, et accompagnées de Documens. 8vo. *Half bound calf.* Paris, 1846.

—— Dictionnaire Historico-Artistique du Portugal, pour faire suite a l'ouvrage 'Les Arts en Portugal.' 8vo. With a large engraved frontispiece of a Crucifixion. *Cloth.* Paris, 1847.

Rademaker, Abraham, Kabinet van Nederlandsche en Kleefsche Outheden. 6 Vols. Small 4to. Containing

300 engravings of towns, villages, palaces, churches, monasteries, gates, &c. *Bound in old tree-marbled calf, gilt edges. Fonthill copy.* Amsterdam, 1717—33.

Rademaker, Abraham, Het verheerlykt Nederland, of Kabinet van Hedendaagshe Gezigten van Steden, Dorpen, Sloten, Adelyke Huizen, Kerken, &c. 9 Vols. in 3. Small 4to. With upwards of 1000 pleasingly engraved views. *Half bound, uncut.* Amsterdam, 1745—74.

Ramsay's (Allan) Poems, First edition, Edinburgh, 1721.—The Gentle Shepherd, a Pastoral Comedy, First edition, Glasgow, 1788. With 2 portraits and 12 copperplate engravings by David Allan, the Scotch Hogarth. 2 Vols. in 1. 4to. *Elegantly bound in Russia, with leather joints and gilt edges, by my father, John Bohn, about* 1801, *who at that time was the best binder of his day.*

Raphael, Imagines Veteris ac Novi Testamenti a Raphaele Sancto Urbinate in Vaticani Palatii Xystis mira picturae elegantia expressae, J. Jac. Rubeis cura ac sumptibus delineatae et incisae. Royal oblong folio. With 55 fine engravings. *Half bound calf.* Roma, 1674.

*** Dedicated to Christina, queen of Sweden, whose portrait is prefixed.

—— Loggie nel Vaticano da Jo. Volpato, comprising the Arabesques, Stuccoes, Ceilings, Bas-Reliefs, and Bible plates, &c. 4 Parts in 1 Vol. Atlas folio. 95 very large and fine engravings. *Half bound red morocco, gilt edges.* Roma, 1772—90.

*** The first three parts, containing 43 very large folding plates, completed the work as far as regards the Loggie, in 1777. The fourth or supplementary part was added in 1790 and contains the Biblical subjects in 52 plates.

—— Freschi delle Loggie Vaticane, illustrati per cura di Agostino Valentini. Folio. With 41 shaded outline engravings. *Half bound red morocco.* Roma, 1851.

RAFFAELLE SANZIO, Recueil des meilleures Compositions de Raphael, Poussin, Domenichino, et des autres célèbres Peintres, gravées par J. F. Ferreno. Oblong folio. Containing 162 outline engravings. *Half bound vellum.* Roma, n. d.

RAPHAEL D'URBINO, a Volume containing twenty-nine finely executed Autotypes of Raphael's Madonnas, including the Madonna di San Sisto, the Madonna del Pesce, Madonna della Sedia, the Orleans and Cardellino Madonnas, La Belle Jardinière, La Vierge aux Candelabres, La Vierge au Diadème, &c. All measuring about $8\frac{1}{2}$ in. by $6\frac{1}{2}$. Mounted on drawing paper and bound in a 4to. volume. *Half green morocco.* London, n. d.

—— LANDON, C. P., Vies et Œuvres des Peintres les plus célèbres de toutes les Ecoles. 4 Vols. 4to. Containing 475 outline engravings of the works of Raphael exclusively. *Half bound calf.* Paris, 1803—9.

—— HIS DRAWINGS AND STUDIES in the University Galleries, Oxford, etched and engraved by Joseph Fisher. Imperial 8vo. With 102 full-paged engravings and 27 vignettes in the letter-press. Small 4to. *Half bound red morocco.* London, 1879.

—— A CRITICAL ACCOUNT OF THE DRAWINGS by Michel Angelo and Raffaello in the University Galleries, Oxford, by J. C. Robinson, F.S.A., &c. Post 8vo. *Cloth gilt.* Oxford, 1870.

—— PASSAVANT, J. DE, Rafael von Urbino und sein Vater Giovanni Santi. 3 Vols. 8vo. With folio atlas of 13 plates. *Calf gilt.* Leipzig, 1839—58.

RAPHAEL D'URBIN ET SON PÈRE GIOVANNI SANTI PAR J. D. PASSAVANT. Edition Française considérablement augmentée par M. P. Lacroix. 2 Vols. 8vo. Paris, 1860.

—— RACCOLTA DELLE OPERE DI RAFFAELLO, disegnate ed incise da Niccola Consoni. Folio. Containing 50 outline plates on India paper. *Half bound red morocco.* Roma, n. d.

RAPHAEL OF URBINO AND HIS FATHER GIOVANNI SANTI, translated from the German of J. D. Passavant. Imperial 8vo. With 20 photographic engravings by the Woodbury process, fine specimens of the art. To which are added Cattermole's Book of Cartoons, 7 plates. *Half bound red morocco, top edges gilt.* London, 1872.

—— SA VIE, SES ŒUVRES ET SON TEMPS, par Eugène Müntz. Imperial 8vo. With 41 plates. Paris, 1881.

—— HIS LIFE, WORKS, AND TIMES, translated from the French of Eugène Müntz, and edited by Walter Armstrong. Imperial 8vo. With 154 engravings in the text and 43 full-page plates. *Half morocco, top edges gilt.* London, 1882.

—— HIS LIFE AND WORKS, with particular reference to recently discovered records and an exhaustive study of extant drawings and pictures, by J. A. Crowe and G. B. Cavalcaselle. Vol. 1 (all yet published). *Boards.* London, John Murray, 1882.

—— See RACCOLTA, MUSÉE DES PEINTRES.

RAPIN'S History of England, translated by N. Tindal. Fourth Edition. With maps, genealogical tables, portraits, and monuments. 21 Vols. 8vo. *Old calf.* London, 1757—59.

RAPIN AND TINDAL'S History of England, abridged. 3 Vols. 8vo. With 70 copper plates. *Half bound.* London, 1748.

RASPE, R. E., Critical Essay on Oil-painting, proving that the Art was known previous to the time of John and Hubert Van Eyck. 4to. London, 1781.

RATHGEBER, GEORG, Annalen der Niederländischen Malerei, Formschneider-und Kupferstecherkunst, von den Brüdern Van Eyck bis auf Rembrandt's Tod. 4 Vols. in 1. Folio. *Half bound green morocco.* Gotha, 1842—44.

REDGRAVE, RICHARD AND SAMUEL, Century of Painters of the English School, with critical notices of their works and an account of the progress of art in England. 2 Vols. 8vo. *Gilt cloth.* London, 1866.

REDGRAVE, SAMUEL, Dictionary of Artists of the English School, Painters, Sculptors, Architects, Engravers, and Ornamentists, with notices of their lives and works. New edition, revised to the present date. 8vo. *Cloth.* London, 1878.

RENAISSANCE OF ART IN ITALY, an illustrated sketch by Leader Scott. 4to. With numerous engravings. *Cloth.* London, 1883.

REYNOLDS, SIR JOSHUA, Notes and Observations on Pictures chiefly of the Venetian School, being extracts from his Italian sketch-books, with an appendix containing a transcript of Sir Joshua's account book, showing what pictures he painted and the prices paid for them, edited by Wm. Cotton, Esq. 8vo. *Cloth.* 1859.

—— CATALOGUE OF HIS PORTRAITS, compiled from his autograph memorandum books and printed Catalogues, by Wm. Cotton, Esq. 8vo. London, 1857.

—— SEVEN DISCOURSES delivered at the Royal Academy, January 1, 1769. 8vo. *Old calf.* London, 1788.

—— DISCOURSES ON PAINTING AND THE FINE ARTS delivered at the Royal Academy. 12mo. *Half bound calf.* London, n. d.

—— CATALOGUE OF THE PORTRAITS painted by him. 8vo. London, 1794.

—— LIFE AND TIMES OF, with Notices of some of his Contemporaries, by C. R. Leslie, R.A., and Tom Taylor, M.A. 2 Vols. 8vo. Portraits and plates. *Red cloth boards.* London, 1865.

—— LITERARY WORKS, with a Memoir and Remarks on his Professional Character, illustrative of his Principles and Practice, by H. W. Beechy. 2 Vols. Post 8vo. Portrait. *Cloth.* London, Bohn's Standard Library, 1851.

—— AN INDEX TO THE PORTRAITS ENGRAVED IN THE 3 VOLS. Folio. First published by Messrs. Graves & Co., and afterwards by Henry G. Bohn.

Rhine Scenery. Der Rhein und die Rheinlände vorgestellt in malerischen original Ansichten von Ludwig Lange, und in Stahl gestochen von Johann Poppel. 3 Vols. Royal 8vo. Numerous engraved views. *Half bound green morocco, extra, gilt edges.* Darmstadt, 1849—54.

—— Das Rheinbuch, Landschaft Geschichts-sage, Volksreden, &c., von Wolfgang Müller. Royal 8vo. With numerous engravings. *Red cloth gilt.* Brussels, n. d. (1850 ?).

Richmond and its surrounding Scenery in Twickenham, Isleworth, Syon House, Strawberry Hill, &c. Engraved by or under the direction of W. B. Cooke, with letterpress by Mrs. Hofland. 24 copper-plates and 11 vignettes. 4to. *Half bound calf.* London, 1832.

Ridolfi, Giovanni Sign., Le Maraviglie dell' Arte, overo le Vite degl' Illustri Pittori Veneti e dello Stato, &c. 2 Vols. in 1. Small 4to. With portraits. *Bound in vellum.* Venetia, 1648.

—— The same. Second Edition. 2 Vols. 8vo. Portraits. *Half bound calf.* Padova, 1835—37.

Riegel, Herman, Geschichte der Deutschen Kunst seit Carstens und Gottfried Schadow. 4 Parts. 8vo. All published. Hannover, 1874—76.

Rio, A. F., The Poetry of Christian Art; translated from the French. 12mo. With engraved frontispiece after Fra Angelico. *Red cloth boards.* London, 1854.

Ritratti dei piu celebri Professori di Pittura, depinti di propria mano esistenti nel Imperial Galleria di Firenze. Imperial folio. With 50 fine portraits of painters. *Calf extra.* Firenze, 1748.

Roberts, David, R.A., Life of; compiled from his journals and other sources, by James Ballantine; with etchings &c., by the artist. 4to. Portrait and plates. *Brown cloth, top edges gilt.* Edinburgh, 1866.

ROBERTSON, JOHN FORBES, The Great Painters of Christendom from Cimabue to Wilkie. Elephant 4to. With 260 fine engravings. *Bound in richly gilt cloth, with gilt edges.* London, n. d. (1870 ?).

ROBINSON, J. C., Catalogue of the Italian Sculpture of the Middle Ages and period of the Revival of Art. 8vo. *Gilt cloth.* London, 1862.

—— MEMORANDA ON FIFTY PICTURES, selected from a collection of works of the Ancient Masters, with notices of some Italian, Spanish, German, Flemish, and Dutch painters. Small 4to. *Crimson cloth.* London, privately printed, 1868.

ROBINSON, HENRY CRABB, Barrister-at-Law, Diary, Reminiscences, and Correspondence; edited by Thomas Sadler, Ph.D. 3 Vols. 8vo. Portrait. *Half bound red morocco, top edges gilt.* London, 1869.

*** I place this among my books of reference because it gives anecdotes of many of my friends, and especially (at p. 403, vol. 2) of my old friend, Tom Hill, the original Paul Pry, whose portrait, painted by John Linnell, is in my collection. Frequent mention is also made of Linnell and his friend, Wm. Blake, the artist, of whom I have a picture.

ROGERS' (SAMUEL) COLLECTION, Catalogue of the celebrated collection of works of art and *vertu*, of the late Samuel Rogers, Esq., comprising pictures, drawings, the library, &c., sold by Messrs. Christie and Manson, April 28th, 1856, and 18 following days; with the printed prices and purchasers' names. 8vo. Portrait. *Half bound red morocco.*

ROMANO, GIULIO, Istoria della Vita e delle Opere di Giulio Peppi Romano, scritta da Carlo D'Arco. Royal folio. With portrait and 62 plates. *Half bound calf.* With an autograph letter of the author, addressed to Raoul Rochette, dated Mantoua, April 23rd, 1843. Mantoua, 1838.

ROSASPINA, FRANCESCO, Pinacoteca della Ponteficia Accademia delle Belle Arti in Bologna. (The letterpress is in French and Italian.) Royal folio. With 72 fine line engravings. *Half bound Russia, marbled edges.* Bologna, 1830.

Ross, Alexander, View of all Religions in the World, from the Creation till these times; also a discovery of all the known Heresies. Fifth edition. 12mo. With portrait of the author, and portraits of the heretics Knipperdolling, John of Leyden, Thomas Muntzer, John Mathias, Mahomet, Michael Servetus, Melchior, Hofman, John Hut, and others. *Old calf binding.* London, 1654.

Rosini, Giovanni, Storia della Pittura Italiana, esposta coi Monumenti. 2 Vols. Folio. With 216 fine engravings. *Half bound Russia, gilt edges.* Pisa, 1839—47.

—— Storia della Pittura Italiana, esposta coi Monumenti. Seconda edizione. 7 Vols. 8vo. Containing 1,574 outline engravings, artistically shaded. *In green boards, uncut.* Pisa, 1848—52.

Royal Gallery of Art, ancient and modern engravings from the private collections of Her Majesty the Queen and His Royal Highness Prince Albert, and the heirlooms of the Crown at Windsor Castle, Buckingham Palace, and Osborne. Edited by S. C. Hall, F.S.A. 4 Vols. Folio. *Green morocco extra, gilt edges.* London, n. d.

Royal Gallery of Pictures, being a selection of the cabinet paintings in Her Majesty's private collection at Buckingham Palace. Edited by John Linnell. Royal 4to. With 33 fine engravings. *Half bound morocco, gilt edges.* London, 1840.

Royal Collection of Pictures, in the Gallery of Buckingham Palace, photographed by Caldesi, Blandford, & Co. Royal 4to. Plates. *Red cloth.*

Rubens, Sir Peter Paul, Original unpublished papers of, illustrative of his life, with an appendix of documents respecting various celebrated collections, edited by W. Noel Sainsbury. 8vo. With coloured frontispiece. *Brown cloth gilt.* London, 1859.

—— et l'École d'Anvers, par Alfred Michiels. 8vo. Paris, 1854.

RUBENS, SIR PETER PAUL, Catalogue des Estampes gravées d'après, avec l'indication des Collections où se trouvent les Tableaux et les Graveurs, par C. G. V. Schneevogt. 8vo. Harlem, 1873.

—— CATALOGUE OF THE WORKS OF ART in the possession of Sir Peter Paul Rubens at the time of his decease; by Dawson Turner, Esq. 8vo. With a facsimile of an original unpublished letter. Yarmouth, 1832.

RUMOHR, E. F. von, Italienische Forschungen. 3 Vols. in 1. 8vo. *Half bound calf.* Berlin, 1827—31.

RUSKIN, JOHN, Notes on the Construction of Sheepfolds. Second edition. 8vo. London, 1851.

—— NOTES ON SO MUCH OF THE CATALOGUE OF THE PRESENT EXHIBITION OF THE ROYAL ACADEMY AS RELATES TO THE WORKS OF THE MEMBERS, with a report of the Private View and the Dinner, 1855. An amusing farrago, not published.

—— LECTURES ON ARCHITECTURE AND PAINTING, delivered at Edinburgh in November, 1853. Second edition. 12mo. *Cloth.* London, 1855.

—— POLITICAL ECONOMY OF ART, being the substance (with additions) of two Lectures, delivered at Manchester, July 1857. 12mo. *Cloth.* London, 1857.

—— THE TWO PATHS, being Lectures on Art, and its application to Decoration and Manufacture, delivered in 1858—59. Post 8vo. With 2 plates. *Cloth.* London, 1859.

—— MODERN PAINTERS, by a Graduate of Oxford. 5 Vols. Post 8vo. With engraved illustrations. *Brown cloth.* New York, 1871.

*** This was presented to me by an American, but I gave notice that it was English copyright, and therefore could not be sold here.

—— NOTES ON THE PRINCIPAL PICTURES OF THE ROYAL ACADEMY, 1875. 8vo.

RUSKIN, JOHN, Notes on the principal Pictures exhibited at the Royal Academy and the Society of Painters in Water Colours; No. 2, 1856, second, third, and sixth editions; No. 3, 1857; No. 4, 1858.

—— PRE-RAPHAELITISM. New edition. 8vo. London, 1862.

—— NOTES ON THE TURNER GALLERY AT MARLBOROUGH HOUSE, 1856—57. 8vo. London, 1857.

—— NOTES ON HIS DRAWINGS, by the late J. M. W. Turner, R.A., exhibited at the Fine Art Gallery, New Bond Street, in 1878; with an appendix containing a list of Turner's engraved works. 8vo. February, 1878.

—— NOTES, Part 1, on the Drawings of the late J. M. W. Turner, R.A.; Part 2, On his own handiwork illustrative of Turner. 8vo. February, 1878.

—— FORS CLAVIGERA, Letters to the Workmen and Labourers of Great Britain, consisting of 84 separately published letters, commencing January 1, 1871, and ending December 1, 1877. New Series, January 1, 1878, to March 1, 1878. Index to Vols. 1 and 2, and 3 and 4. In all 89 parts, forming 7 Vols. 8vo. London, 1871—79.

—— MORNINGS IN FLORENCE, from simple studies of Christian Art, for English Travellers. 6 Parts. Post 8vo. *Cloth.* Orpington, C. Allen, 1875—77.

—— GUIDE TO THE PRINCIPAL PICTURES IN THE ACADEMY OF FINE ARTS AT VENICE, arranged for English travellers. 2 Parts. 8vo.

—— GIOTTO AND HIS WORKS IN THE ARENA CHAPEL AT PADUA. 3 Parts in 1 Volume. Imperial 8vo. *Cloth.* Arundel Society, 1853—60.

*** The 38 large wood engravings, after Giotto, illustrating the Lives of the Virgin and our Saviour, are in a separate portfolio, and they are reproduced in a diminished form in Mr. Maynard's Descriptive Notices, see *ante*, page 7.

RUSKIN, JOHN, Selections from his Writings. Post 8vo. Portrait. *Half bound blue calf, gilt edges.* London, 1872.

RUSKINISM. Ruskin, his Art and Art Critics, by J. A. MacNeill Whistler. Post 4to. 1878.

SAINT GERMAIN, GAULT DE, Guide des Amateurs de Tableaux pour les Écoles Allemande, Flamande, et Hollandaise. 2 Vols. 12mo. Paris, 1808.

SALSTHALEN GALLERY, Catalogue des Tableaux de la Galerie Ducale à Salsthalen. Small 8vo. *Old brown calf.* Brunswic, 1776.

SALTMARSH GALLERY, A descriptive Catalogue of the Gallery of Edmund Higginson, Esq., of Saltmarsh Castle, with biographical and critical notices, by Henry Artaria. 8vo. London, 1841.

—— DESCRIPTIVE CATALOGUE OF THE GALLERY OF PICTURES collected by Edmund Higginson, Esq., of Saltmarsh. The edition printed for private distribution. 4to. *Half bound.* London, 1842.

SANDELL, JOSEPH, Memoranda of Art and Artists, anecdotical and biographical. Post 8vo. *Green cloth.* London, 1871.

SANDRART, JOACHIM VON, Academia Todesca della Architectura, Scultura, et Pictura, oder Deutsche Academie der Bau-Bild und Mahlerey Künste. 2 Vols. in 1. Folio. With 370 plates, of which 38 illustrate architecture, 68 sculpture, 74 medals and coins, and 180 painting; containing several hundred portraits. *Old calf binding.* Nürnberg, 1675.

SANS-SOUCI, Bildergallerie und Kabinet Beschreibung von. 8vo. *Cloth.* Potsdam, 1770.

SANSOVINO, FRANCESCO, Venezia città nobilissima e singolare descritta in 14 libri, con Tavole copiosissime. Small 4to. *Half bound.* Venetia, 1663.

*** The fifth Index is *Catalogo de gli Pittori, etc.*

Schepeler, R. P., Beiträge zu der Geschichte Spaniens; enthaltend Ideen und Notizen über Künste und Spanische Maler. 8vo. *Cloth.* Leipzig, 1828.

Schleisheim Gallery. Verzeichniss der Gemälde in der Königlich Bayerischen Gallerie, etc. Von Georg von Dillis. 12mo. *Half bound.* Münich, 1831.

Schiller's Song of the Bell, translated into English Verse, and illustrated with 12 fine large engravings by C. Jaeger and A. Müller. Imperial 4to. *Morocco, gilt edges.* Munich, n. d. (1860?).

Schiller's Song of the Bell, illustrated by 43 outline engravings by M. Retzsch. The original proof impressions with poetical letterpress in manuscript, adapted to the music of A. Romberg by J. W. Rossi. Oblong folio. *Morocco, gilt edges.* No date.

Schoen, Martin, Chefs-d'œuvres de, gravés exactement en taille-douce d'après les originaux, par A. Petrak. Royal 4to. With 31 representations on 24 plates. In a portfolio. Ratisbon, 1857.

Schopenhauer, Johanna, Johann van Eyck und seine Nachfolger. 2 Vols. in 1. 12mo. *Cloth.* Frankfurt, 1822.

Scott's (Sir Walter) Exhibition.—Catalogue of the Works of Art and Literature in commemoration of the Centenary of Sir Walter Scott, held at Edinburgh, July and August, 1871. 4to. With 32 portraits and plates, and many facsimiles of letters, &c. *Green cloth, extra gilt.* Edinburgh, 1872.

*** Presentation copy, in virtue of my having contributed several manuscripts by Sir Walter Scott and various other illustrations.

Sebastian del Piombo, Memorie storico-critiche di F. Sebastiano del Piombo, scritte da P. D. Biagi. Small folio. Frontispiece. Venezia, 1826.

SEGUIER, FREDERICK PETER, Critical and Commercial Dictionary of the Works of Painters, comprising 8,850 sale notes of pictures, and notes on the subjects and styles of artists from the years 1250 to 1850. Royal 8vo. *Cloth.* London, 1870.

*** A book which I have found very instructive and amusing.

SELVATICO, SIETCO ESTENSE, Scritte d'Arte. Post 8vo. *Half bound calf.* Firenze, 1859.

SEUBERT, A., Allgemeines Künstler-Lexicon, oder Leben und Werke der berühmtesten Bildenden Künstler. Zweite Auflage umgearbeitet und ergänzt. 3 vols. 8vo. Stuttgart, 1878—79.

SEYMOUR'S HUMOROUS SKETCHES, First edition, before the letterpress descriptions were added. 152 plates. In 1 Vol. *Red morocco, extra gilt edges.* London, n. d.

SEYMOUR'S HUMOROUS SKETCHES, containing 86 caricature etchings, illustrated in prose and verse by Alfred Crowquill. 8vo. *Cloth, gilt edges.* London, H. G. Bohn, 1843.

—— THE SAME. New edition, with descriptive notices and a biographical sketch of the author by Henry G. Bohn. Royal 8vo. *Crimson cloth, gilt edges.* London, H. G. Bohn, 1872.

SHAKESPEARE'S DRAMATIC WORKS, edited, with notes, by Samuel Weller Singer; and a life of the poet by Charles Symmons, D.D. With 60 engravings on wood by John Thompson, and numerous engravings on steel, after drawings by Stothard, &c. 10 Vols. 12mo. *Red morocco, extra broad borders and gilt edges.* Chiswick, 1826.

*** I have several other editions of Shakespeare's Plays, but this is my special favourite, and has extra illustrations.

SHAKESPEARE. The biography and bibliography of Shakespeare, by Henry G. Bohn. Small 4to. With 2 portraits and 17 plates. *Cloth boards.* 1863.

*** Printed under the auspices of the Philobiblon Society for presentation to its members and my personal friends. The edition was limited to 100 copies, and the only one which has hitherto come to auction fetched 15 guineas.

Shaw, Henry, Illuminated Ornaments, selected from manuscripts and early printed books, from the sixth to the seventeenth centuries; with descriptions by Sir Frederic Madden. Folio, large paper. With 40 plates, illuminated in gold and colours. *Half bound morocco, uncut.*
London, 1833.

—— Dresses and Decorations of the Middle Ages. 2 Vols. Imperial 8vo. With 98 coloured engravings. *Half bound morocco, uncut.* London, H. G. Bohn, 1858.

—— Handbook of Mediæval Alphabets and Devices. Imperial 8vo. With 36 plates of alphabets, monograms, book covers, and heraldic badges. *Blue cloth.*
London, H. G. Bohn, 1856.

—— Encyclopædia of Ornament. Folio. With 59 coloured plates. Large paper. *Half bound morocco, uncut.*
London, 1842.

Shee, Martin Archer, Life of his father, Sir Martin Archer Shee, President of the Royal Academy. 2 Vols. 8vo. *Blue cloth boards.* London, 1860.

Sillig, Julius, Dictionary of the Artists of Antiquity. Translated by the Rev. H. D. Williams, with additions by Ed. H. Barker. 8vo. *Cloth.* London, 1837.

Silvestre, M. J. B., Universal Palæography, or facsimiles of writings of all nations and periods, copied from the most celebrated and authentic manuscripts in the libraries and archives of France, Italy, Germany, and England; accompanied by an historical and descriptive text, &c. Translated from the French and edited by Sir Frederic Madden. 2 Vols. Royal 8vo. *Half bound red morocco, gilt edges.*
London, H. G. Bohn, 1849.

Siret, Adolphe, Dictionnaire historique des Peintres de toutes les Écoles depuis l'origine de la Peinture jusqu'à nos jours. Nouvelle édition. 2 vols. 8vo. Paris, 1874.

SMITH, JOHN, Catalogue *raisonné* of the works of the most eminent Dutch, Flemish, and French painters, to which is added a short biographical notice of the artists, with a copious description of their principal pictures, the prices at which they have been sold, and a reference to the galleries and private collections where they are at present, also names of the artists by whom they have been engraved. 9 Vols., interleaved with numerous MS. additions by the late Mr. Chaplin, who was concerned in many large purchases of pictures from the Continent. Forming 13 Vols. *Half bound morocco, marbled edges.* A most interesting set of books which I had direct from Mr. Chaplin.

*** I was on very friendly terms with John Smith whom I often visited in his famed establishment in Bond Street, and after his retirement to within a few miles of Twickenham I often visited. He was the most discerning and intelligent picture-dealer I ever knew, and he valued my judgment, which of course was very gratifying.

—— WILLIAM, Catalogue of the works of Cornelius Visscher, reprinted from *The Fine Arts Quarterly Review*, for private circulation only. Imperial 8vo. *Cloth.* 1864.

—— WILLIAM, LL.D., New Classical Dictionary of Biography, Mythology, and Geography. 8vo. *Boards.* Lond., 1850.

SOLARIO, ANTONIO DE, Pittore Veneziano, Memorie della Vite di. 8vo. Frontispiece. Firenze, 1831.

SPOONER, DR. S., Biographical and Critical Dictionary of Painters, Engravers, Sculptors, and Architects, from ancient to modern times. With the monograms, ciphers, and marks used by them. Royal 8vo. *Cloth.* New York, 1852.

*** This includes my copyright edition of Stanley's Bryan and some other copyright works, which has prevented its sale in England.

SOLLY, N. NEAL, Memoir of the life of Wm. James Müller, a native of Bristol, landscape and marine painter, with an account of his travels and principal works. Imperial 8vo. With portrait and 17 plates. *Blue cloth, full gilt.*
London, 1875.

SOPRANI, RAFFAELLO, Vite de' Pittori, Scultori, ed Architetti Genovevi, seconda edizione, revediete, accresciute ed arrichite de note da Carlo Guiseppe Ratti. 2 Vols. 4to. With portraits. *Half bound calf.* Genoa, 1768—69.

SOULAGES COLLECTION, Catalogue of the Soulages Collection of works of art, enamels, &c., by J. C. Robinson, F.S.A. 8vo. With engraved illustrations. *Cloth boards.* 1856.

SPENCE, REV. JOSEPH, Polymetis, or an Enquiry concerning the agreement between the works of the Roman poets and the remains of the ancient artists. Folio. With numerous fine plates. *Calf gilt.*

—— THE SAME, abridged, or, a Guide to Classical Learning, by N. Tindal. 12mo. With plates, chiefly mythological. *Old calf.* London, 1802.

SPRINGER, ANTON, Geschichte der Bildenden Künste im 19ten Jahrhundert. 8vo. *Cloth.* Leipzig, 1858.

ST. JOHN, BAYLE, The Louvre, or Biography of a Museum. Post 8vo. *Cloth.* London, 1855.

STAFFORD GALLERY, Catalogue of the Collection of Pictures of the Most Noble the Marquis of Stafford, at Cleveland House, London, with historical and critical notices by John Young, engraver. 2 Vols. 4to. With 282 well executed engravings. *Half bound morocco, uncut.* London, 1825.

—— Catalogue *raisonné* of the Pictures of the Marquis of Stafford, at Cleveland House, by John Britton. 8vo. Frontispiece. *Half cloth.* London, 1808.

—— THE LENOIR COLLECTION of original French Portraits at Stafford House, auto-lithographed by Lord Ronald Gower. Atlas folio. With 136 portraits. *Bound in red cloth gilt.* London, 1874.

STANLEY, GEORGE, Classified Synopsis of the principal painters of the Dutch and Flemish Schools, their scholars, imitators,

and analogists ; including an account of some of the early German masters. Post 8vo. *Calf extra, marbled edges.* London, H. G. Bohn, 1855.

STANLEY, ARTHUR PENRHYN, Historical Memoirs of Westminster Abbey. Second edition, revised. 8vo. *Cloth boards.* London, 1868.

STARK, JAMES, Scenery of the Rivers Yare, Waveney, and the Bure, Norfolk, from pictures painted by him, with historical and geographical descriptions, by J. W. Roberts. Imperial 4to. With 36 highly-finished engravings by Goodall, Burnet, Cooke, and others. India proofs. Norwich, 1834.

STERN, ADOLF, and And. Oppermann, LEBEN DER MALER, nach Vasari und neueren Kunstschriftstellern, für Künstler und Kunstfreunde bearbeitet, vom 14ten bis zum 16ten Jahrhundert. 8vo. Portraits. Leipzig, 1862.

—— LEBEN DER MALER, nach aelteren und neuern Kunstschriftstellern für Künstler und Kunstfreunde bearbeitet, vom 16ten bis zum 19ten Jahrhundert. 8vo. Portraits. Leipzig, 1864.

STIRLING, WILLIAM (afterwards Sir Wm. Stirling Maxwell), Annals of the Artists of Spain. 3 Vols. 8vo. *Boards, uncut.* London, 1848.

*** A presentation copy. The book has now become so scarce and valuable as to sell for £15. I on more than one occasion spent some very pleasant days at his delightful estate at Kier, and happened to be able to introduce him to an inspection of Hamilton Palace, which contiguous as it was he had never had an opportunity of inspecting.

—— VELASQUEZ AND HIS WORKS. Post 8vo. Portrait. *Cloth boards.* London, 1855.

STOKES, MARGARET, Early Christian Architecture in Ireland. Imperial 8vo. With 100 well-engraved woodcuts by Branston, Jewitt, Swain, and others. *Green cloth.*

*** Presentation copy from the talented authoress.

STORER, JAMES, History and Antiquities of the Cathedral Churches of Great Britain, exhibiting views, ground plans, and all the architectural features and ornaments, &c. 4 Vols. With several hundred copper-plate engravings. *Half bound blue morocco, uncut.* London, 1814—19.

STOTHARD, THOMAS, Life of, with personal Reminiscences by Mrs. Anne Eliza Bray. Small 4to. With portrait and 55 engraved illustrations. *Cloth.* London, 1851.

STOTHERT, JAMES, French and Spanish Painters. With illustrations on steel from famous pictures, and a critical and biographical account of the artists of the French and Spanish Schools. Small 4to. With 21 engravings. *Gilt cloth.* London, 1877.

STOWE COLLECTION, Catalogue of the Duke of Buckingham's collection of pictures, articles of *vertu*, and miscellaneous effects, sold at the Stowe Mansion, by Messrs. Christie, Manson & Co., August 15th, 1848, and thirty-nine following days. Edited by H. H. Forster. 4to. With plates. *Red morocco, extra gilt edges.* London, 1848.

STRANGE, SIR ROBERT, Memoirs of, and of his brother-in-law, Andrew Lumisden, by James Dennistoun. 2 Vols. Post 8vo. With 2 portraits. *Cloth.* London, 1855.

STRAWBERRY HILL COLLECTION, Catalogue of the valuable contents of the renowned seat of Horace Walpole, sold by auction by George Robins, April 25th, 1842, and twenty-three following days. *Also* the subsequent Catalogue of Engraved Portraits and Drawings, sold June 13th, 1842, and nine following days. With prices and purchasers' names. 4to. Portrait. *Half bound.* London, 1842.

*** I bought largely at these interesting sales.

SUMMERLEY, FELIX, Events in Sacred History, with pictures after Holbein, Raffaelle, and Albert Dürer. 12mo. With 18 woodcuts. *Green cloth.* London, 1845.

SYON HOUSE, Isleworth, seat of the Duke of Northumberland, its Picture Galleries, &c. 12mo. London, 1851.

Tales of the Genii, or the Delightful Lessons of Horam, the son of Asmar, translated from the Persian by Sir Charles Morell, and edited by Henry G. Bohn. Post 8vo. With numerous woodcuts and 12 steel engravings. London, 1864.

Tassi, Francesco Maria, Vite de' Pittori, Scultori, e Architetti Bergamoschi. 2 Vols. 4to. Portrait. Bergamo, 1798.

Thompson, James, The Seasons, very extensively illustrated with first class engravings by or after the Old and Modern Masters, including Berghem, Wouvermans, Hackert, Gainsborough, Angelica Kauffman, Sir. Wm. Hamilton, J. M. W. Turner, Singleton, Westall, Cipriani, Bartolozzi, and others. 2 Vols. 4to. *Handsomely bound in green morocco, broad borders, leather joints and crimson silk linings*, by John Bohn (my father), in 1822. London, 1822.

Thompson, Kate, Handbook to the Public Picture Galleries of Europe, with a brief sketch of the history of various Schools of Painting, from the thirteenth century to the eighteenth inclusive. Third edition, with numerous outline illustrations. Post 8vo. *Red cloth, gilt.* London, 1880.

Thornbury, Walter, British Artists from Hogarth to Turner, being a series of Biographical Sketches. 2 Vols. Post 8vo. *Red cloth.* London, 1861.

Ticozzi, Stefano, Dizionario degli Architetti, Scultori, Pittori, &c., d'ogni Età e d'ogni Nazione. 4 Vols. 8vo. Milan, 1830—33.

Tiffin, Walter F., Gossip about Portraits, principally engraved ones. Post 8vo. *Green cloth.* London, 1866.

Timperley, C. H., Encyclopædia of Literary and Typographical Anecdote. Second edition, with a continuation of Lives of Booksellers, by Henry G. Bohn. Imperial 8vo. *Calf, gilt.* London, 1842.

Triomphe des Graces, ou Élite en prose et en vers des meilleurs écrits qui ont été faits à la louange des Graces par les auteurs Grecs, Latins, François, et Étrangers. Avec

Reflexions sur la Grace dans les Ouvrages de l'Art. Recueil fait par M. De Querlon. 8vo. With 6 fine engravings after Boucher and Moreau. *Old French calf, gilt edges.*
Paris, 1775.

Tuckerman, Henry F., Mental Portraits, or Studies of Character. Post 8vo. *Cloth.* London, 1853.

Turner, J. M. W., Liber Fluviorum or River Scenery of France, depicted in 61 line engravings, with descriptive letterpress by Leitch Ritchie and a biographical sketch by Alaric A. Watts (but chiefly by Henry G. Bohn). Royal 8vo. Proof impressions. *Green morocco extra, gilt edges.*
London, H. G. Bohn, 1857.

—— The Works of, illustrated with examples from his pictures, with critical remarks on his principles of painting, by John Burnet, F.R.S., and a memoir by Peter Cunningham, F.S.A. 4to. Illustrated by 10 well-executed engravings. With MS. notes on the margins by the late Mr. R. N. Wornum. *Cloth.* London, 1852.

—— Life of, founded on letters and papers furnished by his friends and fellow Academicians, by Walter Thornbury. 2 Vols. 8vo. *Cloth boards.* London, 1862.

Twickenham, Ironside's History and Antiquities of, with many additional plates, and supplemented by extracts from Lyson's *Environs of London*, and other books, and especially a MS. plan of Pope's garden as it was left at his death, including a perspective view of the Grotto, by J. Serle, his gardener, 1745. 4to. Many plates. *Half bound morocco, uncut.* London, 1797.

*** It appears that Lady Wortley Montagu and Edward Wortley Montagu lived in 1743 and some ten years later, at No. 17, Montpelier Row, now known as Holyrood House, which many years ago became my property. Alfred Tennyson lived there for seven years, and told me, at one of Mrs. Gladstone's London parties, that he would like to return to it whenever the house became vacant.

TWICKENHAM, MEMORIALS OF, by R. S. Cobbett, parochial, topographical, and historical. 8vo. *Cloth.* London 1872.

*** Mr. Cobbett devotes some half dozen pages to an account of my Art Collections.

—— A PARCEL OF OLD ENGRAVINGS, &c., illustrative of Twickenham, including Pope's house.

TWINING, HENRY, on the Elements of Picturesque Scenery considered with reference to Landscape Painting. Printed for private distribution. Royal 8vo. With plates, mostly coloured. *Blue Cloth.* London, 1846.

—— MISS, see CHRISTIAN ICONOGRAPHY.

UNIVERSAL BIOGRAPHY.—Biographie universelle ancienne et moderne, 52 Vols.; Mythologie, Vols. 53 to 55; Supplement, Vols. 56 to 85. Together, 85 Vols. with the set of outline portraits. *Half bound calf, gilt.* Paris, Michaud, 1811—62.

UPTON, NICOLAI, de Studio Militari, Libri IV.—Johan. de Bado Aureo, Tractatus de Armis—Henrici Spelmanni Aspilogia. e Codicibus MSS. pub. et illustravit Ed. Bissæus. Folio. With a fine portrait of Spelman by Faithorne, and numerous plates of arms, &c. *Old Russia Binding.* London, 1654.

*** I have the original portrait from which Faithorne's fine engraving was made. See Picture Catalogue, page 159.

UZIELLI COLLECTION, Catalogue of the various Works of Art forming the collection of the late Matthew Uzielli, Esq., of Hanover Lodge, Regent's Park. Sold by Messrs. Christie, Manson, and Woods, April 12, 1861, and seven following days. 8vo. Frontispiece. *Green cloth.* London, 1861.

—— CATALOGUE OF THE VARIOUS WORKS OF ART forming the collection of the late Matthew Uzielli, Esq., by J. C. Robinson, F.S.A. 8vo. *Cloth.* London, 1862.

VALLE, P. M. G. DELLA, Vite dei Pittori Antichi Grechi e Latini. 4to. With portraits. *Half bound.* Siena, 1795.

Van Dyck, Sir Anthony, Pictorial Notices, consisting of a Memoir with a descriptive Catalogue of the Etchings executed by him &c., by W. H. Carpenter. 4to. Portrait. *Bound in cloth.* London, 1844.

Van Dyck et ses Élèves, par Alfred Michiels. Imperial 8vo. With portraits and plates. Paris, 1881.

Van Eyck, Schopenhauer, Johanna, Johann van Eyck und seine Nachfolger. 2 Vols. 12mo. *Half bound* Frankf. 1822.,

Van Mander, Karel, Leven der Nederlandsche und einige Hoogdeutsche Schilders, vollendiger gemaakt door Jac. De Jongh 2 Vols. 8vo. Many portraits. *Half bound.* Amst. 1764.

Vapereau, G. Dictionnaire Universel des Contemporains, contenant toutes les Personnes notables de la France et de Pays étrangers. 8vo. (1800 pages). *Half bound.* Paris, 1858.

Vasari, Giorgio, Lives of the most eminent Painters, Sculptors, and Architects, translated from the Italian by Mrs. Jonathan Foster, with illustrations selected from various editions, &c. 5 Vols. Post 8vo. Portrait. *Cloth.* London, H. G. Bohn, 1850—52.

Velasco, Palomino, Account of the Lives and Works of Spanish Painters, &c. 12mo. *Old calf.* London, 1739.

Versailles Gallery, Notice historique des Peintures et des Sculptures du Palais de Versailles. 2 Vols. Post 8vo. *Brown calf, gilt.* Paris, 1837.

—— Notice des Peintures et Sculptures composant le Musée Impérial de Versailles, par Eud. Soulié, conservateur. 2 Vols in 1. Post 8vo. *Green cloth.* Versailles, 1854.

Vienna Gallery, Catalog der Gemälde-Gallerie im Belvedere zu Wien, von Erasmus Engert. Post 8vo. With frontispiece. *Green cloth, gilt edges.* Wien, 1864.

Vinet, Ernest, Bibliographie des Beaux Arts. 2 Parts. 8vo. Paris, 1874—77.

WAAGEN, DR. G. F., WORKS OF ART AND ARTISTS IN ENGLAND. 3 Vols. Post 8vo. *Half cloth.* London, 1838.

—— TREASURY OF ART IN GREAT BRITAIN, being an account of the chief collections of Paintings, Drawings, Sculptures, Illuminated Manuscripts, &c., &c. 3 Vols. and a Supplementary Volume. In all 4 Vols. 8vo. *Cloth.* London, 1854—57.

—— KÜNSTWERKE UND KÜNSTLER IN PARIS. Small 8vo. *Half bound calf.* Berlin, 1839.

—— DESCRIPTIVE CATALOGUE of a collection of Byzantine, Early Italian, German, and Flemish Pictures, belonging to H.R.H. Prince Albert. 8vo. London, 1854.

*** An interesting Catalogue of early Art, especially German. At page 20, a picture attributed to Martin Schoen, but not signed, is said to be "not only the only known picture by this master in England but with the exception of those at Colmar, the finest known any where." But see my Catalogue of Pictures, pp. 182-3.

—— KÖNIGLICHE MUSEUM ZU BERLIN, Verzeichniss der Gemälde-Sammlung. 12mo. Berlin, 1860.

WALPOLE, SIR ROBERT, Ædes Walpolianæ, or a Description of the Collection of Pictures at Houghton Hall, in Norfolk. 4to. With manuscript prices and portraits of Sir Robert and Lady Walpole. London, 1767.

—— See HOUGHTON GALLERY.

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—— THE SAME. Second edition. 2 Vols. 8vo. With 20 portraits. *Green calf.* London, 1808.

WALPOLE, HORACE, EARL OF ORFORD, REMINISCENCES, written in 1788 for the amusement of Miss Mary and Miss Agnes Berry. Folio. Illustrated with numerous fine portraits and plates. *Calf extra.* Strawberry Hill, 1819.

—— MEMOIRS OF THE REIGN OF KING GEORGE THE SECOND, edited from the original MSS., with a preface and notes by Lord Holland. Second edition revised. 4 Vols. 8vo. Portraits. *Cloth boards.* London, 1846.

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WEALE, W. H. JAMES, Notes sur Jan van Eyck, Refutation des Erreurs de M. L'Abbé Carton, &c. 8vo.
Bruxelles, 1861.

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WEDGWOOD, JOSIAH, CATALOGUE DES CAMÉES, Intaglios, Medailles, Bas-Reliefs, Bustes, et petites Statues. 8vo. With two plates. *Red calf.* Etrurie, 1788.

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WEIGEL, RUDOLPH, Künstlager-Catalog, dritte vermehrte Auflage. 6 Vols. 8vo. *Half bound calf, richly gilt, marbled edges.* Leipzig, Weigel, 1849—66.

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WESSELY, J. E., Supplemente zu den Handbüchern der Kupferstickkunde. Royal 8vo. Stuttgart, 1881.

WEST, BENJAMIN, GALLERY OF PICTURES PAINTED BY, engraved in outline by Henry Moses. Folio. Large Paper. 12 plates. *Half bound calf.* London, 1811.

*** Plate 2 is "Venus Rising from the Sea," of which I have the picture.

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